

The PHONOGRAPH MONTHLY REVIEW

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The PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

MOSES SMITH, Associate Editor

RICHARD G. APPEL, Literary Editor

EDITORIAL DEPARTMENT AND STUDIO: 64 HYDE PARK AVENUE, BOSTON, MASS.

TELEPHONE, JAMAICA 5054

The Phonograph Publishing Co., Inc.

AXEL B. JOHNSON, President

FRANK B. FORREST, Treasurer

CHARLES H. GILMAN, Secretary

BUSINESS OFFICE: 101 MILK STREET, BOSTON, MASS. TELEPHONE, MAIN 0913

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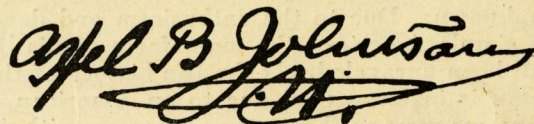
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With this issue, THE PHONOGRAPH MONTHLY REVIEW enters the musical and phonograph world. It differs from previous phonograph publications by being devoted to the best interests, not of the industry alone, but also of the great music-loving and record-buying public. Its primary purpose is to serve as the intermediary between those interested in recorded music as amateurs and those as professionals. It will give a voice to the wishes and suggestions of the former and pass the best of these on to the latter. It will keep the public informed of the latest developments of worth by means of special articles written by experts in a simple, clear, and entertaining style. Monthly releases of records, new instruments, and accessories will be carefully and impartially studied and reviewed by its own staff of experts. Historical, biographical, educational, and general articles on topics of phonograph and musical interest will also be featured. In addition there will be the customary Notes and Queries, Correspondence Column, Open Forum, Personal Notes, etc.

The realization of the ideals and standards which we have set for ourselves will be the best encouragement and reward for the efforts we are bestowing upon this work.



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Beethoven's Debuts in America

By RICHARD G. APPEL

THE approaching musical season will be especially noteworthy on account of the world wide observance of the centenary of Beethoven's death. Every musical season as a matter of course pays tribute to the great master of symphony because his works constitute the basis of the repertoires of all the fine symphony orchestras in the world. Much as we admire Brahms or Tchaikowsky, still it cannot be admitted that Beethoven has lost his prominence. The symphony orchestra occupies the center of musical activity today much as the opera or oratorio did in the past.

Nowhere in the world are there better symphony orchestras than are to be found in the United States today and to their position of favor and distinction they owe much to Beethoven. As one of the great benefactors of humanity, he deserves all the honor and gratitude that will be paid him. Just think how often his symphonies are repeated from season to season and how poor our programs would be if there were no Beethoven to set the standard.

America is entitled to take special interest in the observance of this centenary for two important reasons. One hundred years ago the name of Beethoven was well known in America, but first-hand knowledge of his important works was almost negligible. A hundred years has brought to America thirteen first class permanent orchestras which give frequent repetitions of Beethoven's works. Yet under the most favorable conditions only a small proportion of the population would be able to hear these works often enough to know them. Now comes along the American inventor with his phonograph which will carry the performance of the best organizations out into the world to the most distant parts of the earth. And not only can the work be listened to once a season, or in the case of the Ninth Symphony, once in a generation, but it can be listened to in whole or part as much as desired, many times during a season in class-room or in remote dwelling.

In one season now, as much may be done as in the past hundred seasons in America for Beethoven. Edison has made this possible and Americans may co-operate in the Beethoven Centenary with pardonable pride on this account.

When Beethoven died a hundred years ago he left in addition to his large quantity of music many note-books containing the conversations which on account of his deafness had to be committed to writing. The events of his life were very indefinite and inaccurate. Even the year of his birth was unknown. Due to the enthusiasm and devotion of a simple American the main facts of his life have all been unraveled. If the life history of this great man is in large part due to an American, again I say, we may celebrate the centenary with pride.

It is unlikely that any considerable number of works, never before performed in America, will be introduced. But it is probable that works which have already had their formal debut in America will be heard by many people for the first time.

There will not be the same excuse for the misunderstanding or lack of appreciation that greeted many formal debuts of his works in this country. No person would dream at this date of going unprepared to listen to three of his symphonies for three days in succession. And it is hoped that no one will be so thoughtless as to attend a festival of all his quartets in one week without considerable preparation during the winter.

Indeed it may be one of the misfortunes of modern musical works that they come so thick and fast and so suddenly that the proper enthusiasm for their reception can hardly be worked up.

It was not so with Beethoven's works in America. His reputation preceded his works and there was considerable agitation and preparation before the works finally came off. Even if the period before 1860 was characterized more by ambition than by achievement, it was not without results.

Although the beginnings of music in America were humble enough it must not be thought that the settlers in America had to go back to the very beginnings of the art. It has been so customary to exaggerate certain conditions of the early days that we may forget that the Puritans and Pilgrims, Cavaliers and others had music books, musical traditions, and even some instruments—although not saxophones, harmonicas, or pianos—and that there was constant interchange of ideas by means of travel and importation of books and instruments in Colonial days.

It is certain that when Beethoven's music was first introduced it was not any more unusual to the American followers of the art of music than it was to the European devotees. It is no fairer to judge America musically by the settlers in the scattered outposts than it would be to judge America politically by detached outlaws. And just as we take pains to discover the growth of literary and political ideas in our early national life, so it behooves us to consider the beginnings of the great and dominating figure of Beethoven in our musical life. We honor Beethoven by honoring and recalling those whose unselfish devotion and enthusiasm prepared the way for us to enter into our inheritance.

Who was the first individual or organization to introduce the name and music of Beethoven into America? What was the first melody of his to resound in this wilderness? Before the year 1800 the indefatigable historian Sonneck has found no trace. A whole score of years in the next century passed away without a single reference, except that "several years previous to 1820 the quartets were appreciated by a small circle in Philadelphia which met for musical enjoyment and cultivation at their houses" No public concerts at any rate. Of course as our musical relations were close with England, some of Beethoven's arrangements of folk songs or Moore's or Gardiner's Sacred Melodies, with texts adapted to Beethoven's melodies, may have been imported with other early English publications. It is a fact that certain of these works were the first

to be reprinted here in America. His fame was certainly carried by word of mouth or press or we would not discover in the order book of Graupner of Boston in March, 1819, an entry for two copies of Beethoven's Symphonies for duet.

One of the earliest notices of American appreciation of Beethoven is contained in the journals of the Rev. Thomas Smith of Portland, Maine, in connection with a Beethoven society instituted there in 1819. "Beethoven, whose name the society bears, stands second to none of the masters of melody who have arisen and shone upon the present age, whose genius seems to anticipate a future age."

The earliest programs are those of the Handel and Haydn Society of Boston which list from the year 1820, choruses and songs from the "Mount of Olives." In a short time the Hallelujah chorus from that work appears to have been as popular as the recent "Yes, We Have No Bananas" (a la Handel).

In all the voluminous works on Beethoven is there any collection of biographies devoting a chapter to Beethoven which anticipates the "Musical Biography" of John Rowe Parker, appearing in Boston in 1824? This must be among the earliest books of its kind in all the world as it is certainly the beginning of an American tradition of Beethoven scholarship and research which was to include the names of Thayer, Krehbiel and Mason. Although "Handel, Haydn and Mozart were the bright luminaries of the world," we are glad that in America six pages were devoted to Beethoven three years before his death, even if he is bracketed between Shield and Calcott.

By necessity, contemporary knowledge was largely a reflection of European criticism, but the threshold of original experience had been crossed, for on April 24, 1821, Beethoven's grand Sinfonia in C was performed in Philadelphia at the first concert of the Musical Fund Society. It is not certain that this was the symphony in C as we know it, nor is it likely that, if it was, it was performed entire because the report for the year 1845 specifically notes that "at the second concert the orchestra performed the *entire* symphony of Beethoven, No. 1 in C major." In any case the performance of 1821 was the first performance of an orchestral movement of Beethoven in America of which we have record. Philadelphia had to wait 24 years for a complete performance, thus giving Boston first honors for the first performance of an entire symphony by a full orchestra. That there were sporadic performances of Beethoven in Philadelphia we know, for in 1825 it is noted that there was a fine blending of Paer, Haydn, Beethoven, and Boccherini; and in 1828 and 1834 the "Egmont" overture was performed.

Passing on the 1845 to the first performance in Philadelphia of an entire symphony, we note that it was given entire, "but carefully divided through the evening in slices not too indigestible." After the first movement there were four operatic fragments and then after the second and third movements there was a long intermission. No comment has come to light. The leader of the orchestra was L. Meignen.

In March, 1846, the second symphony was given in exactly the same way, but in the next season the

third symphony was given without interruption in a program of high standard.

If Philadelphia gets the credit for the first performance of an orchestral work of Beethoven in America, the honor of the first performance of an entire symphony goes to Boston.

It is stated that Mozart's and Haydn's symphonies had been played over for their own amusement by Graupner and his Boston friends of the Philharmonic, but no word is mentioned of Beethoven. The first record of a symphony in Boston, and one not hitherto observed, is that on a program of the Apollo Society. Nothing has come to light on this organization, but at the second concert on February 28, 1826, is listed a Sinfonia—Full Orchestra—Beethoven. Was this Apollo Society made up of former members of the Philharmonic and was it led by Graupner with his double bass as was his custom? In any case, the baton was unknown as yet in America. It was only in 1820, even in London, that Spohr claimed to have introduced the fashion of conducting from the score and in Boston this method was not introduced until 1843.

By far the most interesting contact of Beethoven and America, although without result, was a proposal from Boston for a new choral work. As Thayer says, "The affair is too creditable to Boston not to be sought out," and a letter from Thayer dated October 20, 1854, shows the efforts he made. Thayer called on Schindler, the biographer of Beethoven, and asked him to amplify a passage in the second edition of his book in which the Oratorio for Boston was spoken of. "Mr. Schindler replied that some Boston banking house, whose name he did not know, having occasion to write to the then important house of Geggmuller, bankers in Vienna, inserted in their letter an order for Beethoven to compose an Oratorio for somebody or some society in that town of Boston. The passage was copied and sent to Beethoven. The order pleased him, and as he was just then ready to begin upon his friend Bernard's text, *Der Sieg des Kreuzes* (The Victory of the Cross) which he was to compose for the great "Society of Friends of Music in the Austrian Capital," he determined at once that this should also be sent to Boston. One thing that delayed him in the work was the necessity of having Bernard curtail his poem somewhat; a second, the preparation for the grand concerts of 1824. Finally the whole thing was killed by the Galitzin affair, his troubles with his nephew, and his death.

Beethoven refers to the matter in a letter to Ferdinand Ries dated December 20, 1822. "If God will restore to me my health, which to say the least has improved, I could do myself full justice in accepting offers from all cities in Europe, yes, even in North America, and I might still prosper." The matter is mentioned in the Conversation Books of April, 1823. In reply to Buhler's question, "The oratorio for Boston?" Beethoven wrote, "I cannot write what I should like best to do, but that which the passing need of money obliges me to write. This is not saying that I compose only for money. When this period is past I hope to write what for me and for art is above all—Faust."

The actual date for the first complete performance of a Beethoven symphony in America is February 13, 1841, at Boston, and the occasion was the

eighth concert of the Academy of Music, an institution identified with the pioneer efforts of the valiant Lowell Mason. The music leader was Henry Schmidt, a first violinist; a conductor not appearing until the season of 1842-3 in the person of George J. Webb. The concert was given at the Odeon at 7:30 in the evening and the price of was 37½ cents each, or three for a dollar. The program follows:

1. Symphony (Allegro, Andante, Minuet, Presto, Finale (Beethoven)
2. Songs from the Seasons, Mr. Greatorix
3. Strauss Waltz

Part 2

1. Overture to Fidelio (Beethoven)
2. Duet on the organ (Mozart)
3. Glee
4. Overture to Gazza Ladra (Rossini)

On November 27 the Fifth Symphony was given—the first time in America—and on January 15 of the next year, 1842, the Sixth had its first American performance. On November 12 Boston heard the first American performance of the Second. The others follow in due course.

The deep impression which these symphonies made on the spirits of that day has been glowingly described by John S. Dwight who has referred to the fact that Emerson and Beethoven seemed to come in together. New England Transcendentalism and the Brook Farm experiment found in Beethoven a kindred spirit. "Parties from 'The Farm' would come to town to drink in the symphonies and then walk back the whole way (seven miles) at night, elated and unconscious of fatigue, carrying home with them a new genius, glorious, beautiful, and strong, to help them through the next day's labors. Now begins the writing and lecturing on music which contributed to make music more respected."

In 1843 Alexander Thayer graduated from Harvard. "His first work after his graduation was done in the library of his Alma Mater. There, interest in the life of Beethoven took hold of him." Beethoven was hereafter identified in a peculiar way with America, for the final appearance of Thayer's biography is a notable occurrence in musical history.

We have seen Beethoven firmly established in Boston and it is not too soon to turn our attention to New York.

Since the performance of the Hallelujah chorus there in 1824, there had not been much development. On September 9, 1828, the Third Symphony was performed as a Septet and Fidelio was given in English for the first time in America in 1839. But events were moving rapidly now and with the foundation of the Philharmonic Society begins the glorious record of Beethoven performances in New York. As Krehbiel says, "the Philharmonic founded its work upon the solid rock of Beethoven's music and at the first concert December 7, 1842, the Fifth Symphony was given for the first time in New York (less than a month after Boston's first performance in America). N. C. Hill was the conductor. The performance of the Third on February 15, 1843, was the first in America with full orchestra and others followed in stately succession.

"The first concerts were given in the Apollo rooms and benches or pews were used; concert hall chairs not having yet been introduced. The subscribers were received at the door of the concert hall by several members of the orchestra and ushered to their seats. These ushers wore white gloves and carried long and slender rods of wood painted white, as bands of office. The demeanor of the performers was most circumspect and dignified. After assembling in the anteroom they waited until the conductor politely requested the oboe player to sound his instrument for the others to tune by and then they walked without confusion into the presence of the audience. All stood up except the violoncellos."

The Philharmonic Society of New York has the longest history of any orchestral organization in the country and with Beethoven firmly established in the repertory of that famous institution we may say that the debuts of Beethoven are over. But for each generation—yes, for each individual—there are continual debuts with the master. No better way of celebrating his centennial can be devised than to put ourselves again in contact with his noble soul and the creations of his prodigious imagination.

How the Sounds Get Into Your Record by the Electrical Process

By Experts of the WESTERN ELECTRIC COMPANY

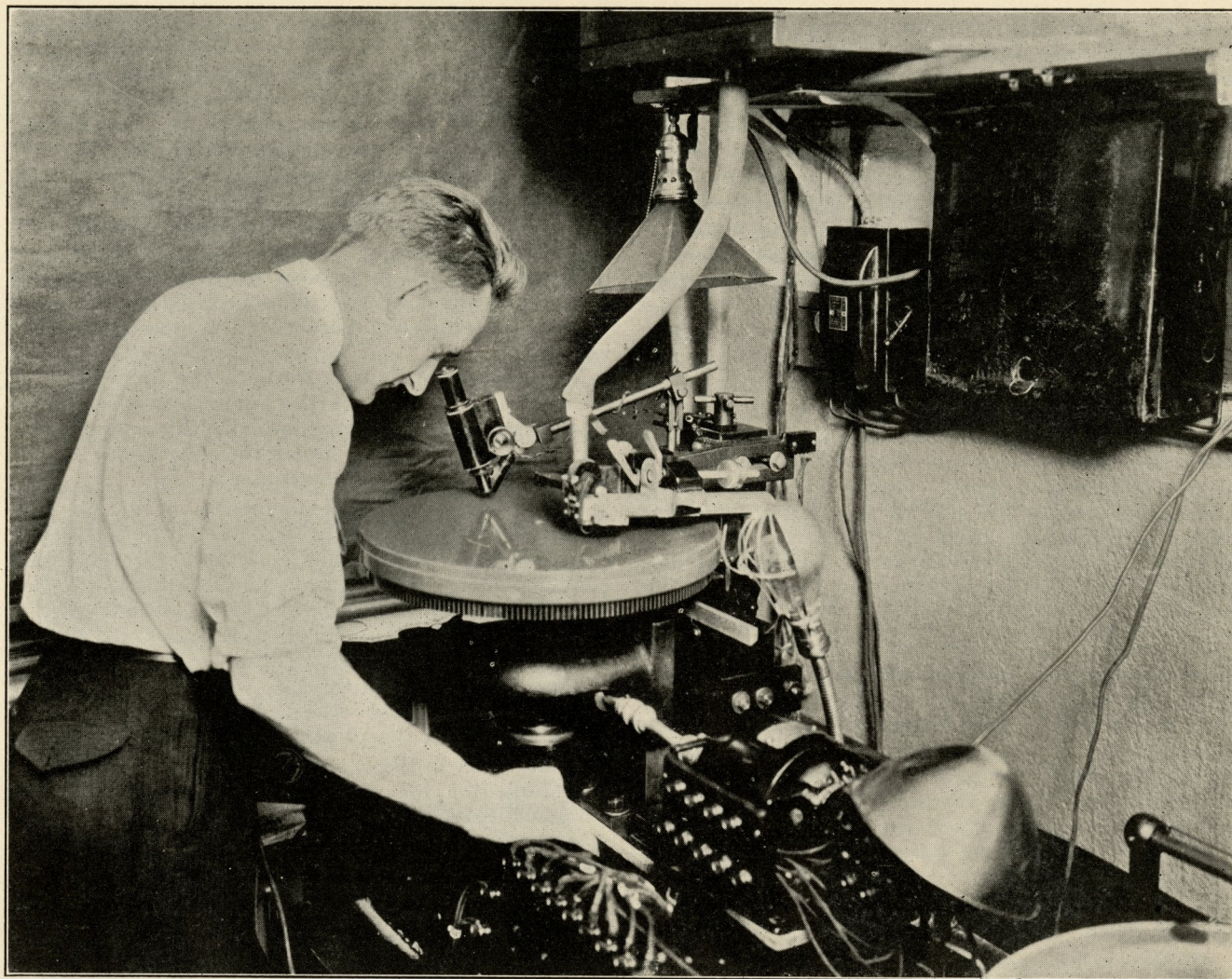
[Copyright by WESTERN ELECTRIC COMPANY]

FAIRIES live in the forests and if one knows where to look for their rings and knows the magic words he can call them quick as a flash from their hiding places whenever he wants them.

There are sounds in phonograph records hiding in the hill-and-dale grooves or in the hill-side grooves and if one has the records and the magic

phonograph he can call them from their disk-homes whenever he wants them.

But while in the case of the fairies no one knows how they came to infest the woodlands, every one knows that science put the sounds in phonograph records. In fact, there does not seem to be anything which science cannot do, and the electrical



This picture illustrates the wax disc upon which sound vibrations will be recorded. The electrical system of recording employs a high quality microphone of an improved type, electrical amplifying apparatus, and a record cutting mechanism which appears in the picture.

recording of sound waves is only one of its latest and most pleasing achievements.

But the average phonograph lover is apt to appreciate only those qualities he can directly see and hear—the beauty and workmanship of the cabinet, the quiet non-scratch operation of the particular kind of needle he uses, the performance of a favorite singer or pianist, the blare of a Wagnerian movement, the rhythm of a jazz piece—and utterly to ignore or forget to evaluate the marvels of the recording end which has largely made possible his phonograph enjoyment.

For while improvements have been made in phonograph instruments, there have also been recent epoch-making advances in developing and perfecting the electrical means of recording music and speech, which have more or less revolutionized the principles underlying the whole phonographic art. This work, carried on in the Bell Telephone Laboratories for the Western Electric Company, has been made available for the public through the enterprise of some of the leading phonograph companies.

The adage, "The longest way round is the shortest way home", seems to apply to this new system

of electrical recording of sounds as against the former mechanical method. For, theoretically, electrical recording necessitates changing mechanical energy (sound waves) into electrical energy, and then translating this electrical energy back again into mechanical units—a long, and on the face of it, a needlessly complicated process when one considers that following the old method the force of the sound waves is used directly to make the grooves on the wax record which constitutes the master disk.

But if the electrical process of recording seems less direct than the mechanical, it, nevertheless, reaches its destination, and makes possible a more nearly perfect reproduction of the original rendering than otherwise could be secured.

Furthermore, the process of recording works less hardship on the performers. Formerly the members of an orchestra, the playing of which was to be recorded, had to be re-arranged so certain instruments could secure adequate prominence, and had to be grouped, almost crowded, around the recording horn in order to preserve as great an amount of the force of the sound waves as possible.

Even so, the weaker instruments were in danger of being completely submerged. To strengthen the intensity of the waves set in motion by violins, the players had to use "Stroh" instruments which are violins with horns attached in such a way that when the bow is drawn across the strings the bridge vibrates a diaphragm attached to the horn. This horn, of course, had to be directed toward the recording horn. Under such recording conditions, the musicians found it difficult to arouse any spontaneous enthusiasm and as a consequence their playing was scarcely ever noteworthy.

Now, however, the musicians sit at ease more nearly in their customary positions and all use the instruments which they would use were they playing at a concert. Conductors prefer to group their various string, wind, and brass choirs to conform to their own conceptions of what will constitute a proper blending of tones. One, for example, may place the horns to the side of the stage, while another may relegate them to the rear. The new method of recording obviates the necessity of disturbing whatever arrangement is desired by the leader.

The sounds are picked up by means of two or more high quality microphones in much the same way tones are blended before they reach an audience at a concert. In addition, the time taken for a sound of a given volume to die away after the source has been stopped can be adjusted partly through choice of the shape of the recording room and the position in which the curtains and other absorbing materials are hung. All this results in securing the atmosphere or room-tone of a piece, through which the listener seems to feel the presence of the artist to whose record he is listening.

Moreover, by carefully adjusting the amount of reverberation in the studio excess echo or deadness of tone is avoided. If the room is too live one set of notes is blurred with those produced immediately before and after, and is so jumbled in the case of large orchestras that it is impossible to pick one instrument from another. The impression is also gained that the room is totally bare and empty, or, if the studio is too dead, that the music is being played in the open air without a sounding board above the orchestra or a floor beneath.

In proper control of the acoustic properties of the recording room one big advance in the recording art has been achieved. Records made by the electrical process when played create the illusion that the orchestra or singer is in the room adjoining the listener, whereas in the old records the echo, the distortion of balance between instruments, and the failure to record low and high tone fundamentals forestalled any degree of illusion.

The course of the sound vibrations from the time the microphone picks them from the room until they appear as an irregular groove on the phonograph record bears resemblance to electric wave transmission in telephone circuits. For the microphone is only a special telephone transmitter which takes the air-pressure fluctuations as they strike its diaphragm and translates them into voltage fluctuations in much the same way fluctuations in voice pressure are changed into electric pressure in talking over a telephone.

These voltage fluctuations thus set up are too minute to operate the device which cuts the permanent record in the disk of soft wax, and to offset this, distortionless vacuum-tube amplifiers are introduced into the circuit, similar in design and principle to those in use in the well-known Western Electric Public Address Systems with which it is possible to make speech and music audible to vast audiences of two hundred thousand or more. It was through applying the principles of sound amplification as they have been worked out in Public Address Systems to the phonograph that the new process of electrical recording of sound was developed.

The current delivered through the amplifiers to the recorder varies with the sound pressure at the diaphragm of the microphone, and this sound pressure, in turn, depends upon the vibrations set in motion by the musical instruments.

The recorder is electromagnetic in action and corresponds roughly to the receiver of a telephone instrument which takes the electrical vibrations and converts them back into sound vibrations. In the case of the phonographic recorder, however, the electrical vibrations are changed not into sound vibrations but into mechanical vibrations, the stylus cutting the grooves in the soft wax disk in response to these mechanical vibrations. It is from this master disk that the phonograph records are made.

In addition to the recorder proper, there is a volume indicator for measuring the power which is being delivered to the recorder and also an audible monitoring system (also used in the Public Address Systems) which consists of an amplifier bridged directly across the recorder. This operates a monitoring loud speaking receiver so that the operator may listen to the record as it is being made, and secure the desired degree of volume simply by manipulating the amplifier system.

The recorder through a multi-section electrical filter absorbs the entering sound waves and reflects and returns them to the entering end in such a way that the large amplitudes which accompany the low pitched notes and which would cause the stylus to cut from one groove over into the next have been avoided.

Electrical recording has thus made it possible to preserve the naturalness of the notes below middle C which in the old system of recording was lost due to the fact that the fundamentals of these low notes failed to record. The harmonics of tones lying above the middle of the upper octave on the piano also are recorded by the new method where before there was reproduced only a muffled tonal quality.

The introduction of electrical processes into the Art has brought new life to the phonograph. Above all it has brought naturalness of reproduction through the increased recording of over-tones, through elimination of tinny effects, and through addition of the concomitant atmosphere in which music is customarily heard. And in increasing the range of tones and the volume range to a requisite extent, the playing of an entire symphony orchestra, or the singing of a lyric soprano, or of a deep-throated bass can be faithfully recorded without loss of fine nuances of tone or of variations in intensity.

My Musical Life

By NATHANIEL SHILKRET

Manager and Musical Director of the U. S. F. Department of the Victor Talking Machine Company

Editor's Note: There is little need to introduce Mr. Shilkret; his personality and abilities have made him known and admired all over the world. For the few who are not already acquainted with his work, we may say that he is Manager and Musical Director of the U. S. Foreign Department of the Victor Talking Machine Company and undoubtedly one of the most popular recording conductors our country has ever produced.

Naturally the account of his brilliant career and

the reminiscences of the many famous artists with whom he has come in contact will be of unusual interest. Mr. Shilkret's modesty may prevent him from relating some of the many experiences that redound to his own credit, but we assure our readers that we shall take pains to fill out ourselves any omissions he may make.

Without any further introduction we leave our readers to the first installment of this absorbing and exclusive feature.



NATHANIEL SHILKRET

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WRITING of my musical experiences at this time makes me think of a friend of mine who kept a daily diary. About 4 P. M. I saw him jot down the various occurrences of the day and I asked him, "What about the rest of the day?" "Oh well," he answered, "I have to get this done now because I'll be too busy to do it later."

Luckily, I began my musical activities quite young by practising the clarinet at five and joining a boys' symphony orchestra at seven. In the meantime I had watched my brother at his piano lessons and it seems to me that I picked that instrument up without much trouble. Now, no matter how hard I

think back, I really cannot remember when I acquired the rudiments of both instruments. I can remember almost all of my baby experiences from the age of two to four when we lived in Europe and the impression of a small Austrian village is still vivid in my mind. When we returned to America, we settled in New York. I suppose that from the age of four I did all the things that other children did. Joining the boys' orchestra at seven as soloist stands out most strongly.

The orchestra consisted of seventy boys gathered from all corners of New York City. What a conglomeration of nationalities! I can still remember our enthusiasm over the lighter classics; no senior orchestra ever threw itself into such musical raptures—or I might almost say spasms—as those seventy boys did. I recollect the "Raymond" Overture—what warmth we put into the soulful parts and what vigor into the fast movements! Was the extra energy wasted, or did it sink into our musical beings and give a spiritual benefit that helped us later?

This orchestra existed six years; our library grew and near the end we were playing some important symphonic works. We had travelled extensively and with the usual vicissitudes accompanying such bands; of course we were stranded two or three times. It was a great experience.

Since most of our traveling had to be done between school periods our education was not different from that of other boys. It was after my freshman exams in college that I decided to make music my life work. My first engagement with a senior orchestra was with the Russian Symphony. While playing with this orchestra, I was connected with many other musical activities. I played with Damosch's New York Orchestra, the Philharmonic under Safanof and Mahler and in bands under such varied conductors as Sousa, Pryor and Goldman.

Before joining the Victor Talking Machine Company, I had played in nearly all conceivable types of orchestras. Naturally, all this was great experience for my present activities. I was also composing a good deal: instrumental suites for orchestra; violin and piano, flute and piano solos; and songs.

At the age of twenty-four I was engaged by the Victor Talking Machine Company as Musical Director. And now, although only thirty-four years

old, looking back over my phonograph experiences makes me feel like a veteran. About twenty years ago I received my first impressions in the recording room. Now, the methods and the reproductions have changed, the result of scientific experiments, but the human touch has remained the same. The signal to start the record, whether by a buzzer or a light, still sends an electric impulse through the artist. No matter what sort of temperament the artist may have, that energetic gripping tinge on the nervous system predominates each performance.

About ten years ago there was a decided change in the musical taste of record buyers. The demand for better music and faithful musical arrangements increased. The slipshod manner of recording was over. Records became a necessity to all kinds of people with musical tastes running from operatic and symphonic music downward. New records had to stand the critical comparison with the real performance.

My first recordings were mostly foreign records. Always a lover of folk music, this gave me the chance to study the music and the languages of thirty-five various nationalities. This study naturally led me into the study of the environment of these people.

Some of my happiest experiences have been spent in the many years of study and contact in the Foreign Department. What made me feel most proud and gave me a genuine thrill was the acceptance of my work into the thirty-five various languages. To merge myself into the spirit of a Russian Gypsy Orchestra, a German Concert Director, or an Argentine Typical Tango Orchestra and find that each nationality accepted me as its own was sufficient payment for the many hours spent in orchestral arrangements and conducting in the laboratory.

Gradually the orchestras that I built up became popular. My pleasant connections with the Victor Company led me into all departments. I became Manager of the Foreign Department, but my musical activities were not confined to that alone, having conducted the great artists and orchestras on the extensive Victor list. To cite some of the heart-rending incidents of the recording room would make interesting reading, and I hope as I go on to recall the best of them. They are as human as the artists themselves.

About two years ago, I wanted to create an orchestra that would strike the sympathetic musical pulse of all people—the highbrows, sentimentalists, dreamers, and jazzers alike. How could that be possible? Would it be done by symphonic jazz? I thought, “No, that would hurt the musical sense of many people.” Concert music? Well, the bulk of the record buyers wanted popular dance or vocal tunes. Then an idea which I had tried with success in the Foreign Department struck me. I thought of a concert orchestra that would play popular music in novel arrangements so that no person could help being touched by either the music or the method of performance. The result was the Victor Salon Orchestra.

The success of this orchestra was truly great. At the famous Victor Radio Concert, January 1st, 1925 (John McCormack and Mme. Bori) the invisible audience wrote in letters by the thousand saying that they had never heard such novel effects and such perfection of radio reproduction. The members of the Victor Salon Orchestra had been selected especially for their mellow tones for phonographic recording. They knew just how to play and how to place their instruments to get the maximum results either in recording or broadcasting.

Another organization of mine is the International Orchestra, the pet of the Latin countries where it is known as the Orquesta Internacional. A story that came to me from a new member who had recently left one of the most prominent bands in the country is quite amusing and brings out the versatility of this orchestra. An Argentine friend asked him, “Why can’t your American orchestras play our dances, especially the tangos, correctly?” The new member played him a Tango listed by the International Orchestra and sat back to watch results. “Perfect!” exclaimed the astonished Argentine, “what South American orchestra is that?” “South America, nothing! that’s Nat Shilkret and his International boys’ was the reply.

It would be almost impossible to count the many records made, and I shudder to think of the thousands of orchestrations, but there is a thrill and suspense in every new record that makes all the hard work worth while. Recording is a musical game, unsurpassed for interest and excitement!

(To be continued in the next issue.)

Does America Appreciate the Best Music?

By ROBERT DONALDSON DARRELL

AMONG many of the most advanced phonograph enthusiasts and intelligentsia in this country there has recently grown up a peculiar attitude toward native recordings and music in general. The pervading feeling seems to be that jazz alone is produced here and that if one appreciates and wants the best music, he must go abroad for it. Consequently, faces are turned so resolutely toward Europe and its works, that they are blind to their own country and its efforts. The attempts of the American companies to do fine things are

ignored or sneered at while foreign works of inferior calibre are greeted with joy.

Such a state of mind cannot be combatted by mere jingoism, appeals for 100% Americanism, or by making the eagle scream; it must be shown that the best music is not exclusively confined to foreign countries, but is appreciated and obtainable here.

At first sight there does seem something in the arguments of the Eastward-lookers. Certainly jazz does loom large in America; undoubtedly the record catalogues here are not as inclusive or far-

reaching as those abroad; nor is there a musical tradition here as rich or as deeply rooted as in Germany, England, or France. But let us examine the problem more closely, endeavoring to determine whether there is good music in this country, whether it is appreciated, and whether it is being adequately recorded and sold.

First, the threatening spectre of jazz. Is jazz a menace to "serious" music, is it productive of nothing good in itself? Foreign musicians, at any rate, answer in the negative. Modern composers like Stravinsky and Milhaud have led the way in acclaiming American jazz as an authentic and valuable contribution to music. When it is good, it is good music and it worthy of careful consideration and study. When it is poor—well, there can be no excuse for it, but at least it is no worse than the popular music of other countries. At its best, of course, played by some of the really superb jazz orchestras, it is unparalleled by anything else in the world. Everywhere it has received the attention of the foremost musicians; distinguished professors even have written jazz studies. George Gershwin and his *Rhapsody in Blue* (Victor 55225, Whiteman), the most promising product of jazz, have attained considerable fame. And the recent triumphs of Paul Whiteman in Europe have equalled if not surpassed his success as a concert and recording artist here. In short, America is admitted to have come close to raising jazz to the level of an art.

But the problem of jazz is after all merely a negative one for the moment. Does the music of the great composers also find adequate performance and enthusiastic reception in this country? The answer is obvious to anyone who is acquainted with present day musical conditions in America. Some years ago it was true that orchestras were few and often incompetent, that critical opinion was a mere reflection of that abroad, and that programs and public tastes were abominable. A symphony was indigestible by all except a few of the elect; for the vast majority of people *Autumn Leaves* or *Tief im Keller* on the trombone, or the *Angel's Serenade* or *Home Sweet Home* warbled on the flute were the real favorites.

Now, besides the thirteen or more leading cities with first class permanent organizations, there are few communities which do not boast some kind of symphony orchestra doing a greater or larger part in the cause of good music. Look over the programs! The classics are a matter of course; modern works are eagerly sought for; the repertoires are always branching out to include new works and neglected old ones. No expense is spared to get the best men or to rehearse them properly, and as a consequence, performances have reached an amazingly high level of excellence, as noted guest conductors and composers from Europe have been the first to bear witness. Audiences have doubled and redoubled and people who a few years ago couldn't have been dragged to a symphony concert now can't go often enough; extra series have to be added and the waiting lists for season tickets grow longer and longer.

At popular concerts like the Stadium series of the New York Philharmonic, intended more for the general public than for the supposedly musically educated, the same progress is even more vividly

shown. Eight years ago a symphony a week was considered daring. Now, Stravinsky's *Petrouchka* (Victor 55245-8, Goosens) and the *Rites of Spring*, Beethoven's *Ninth* (Columbia Masterworks Set No. 39, Weingartner; Odeon 5077-85, Weissmann and Morike), Scriabin's *Poeme de l'Extase* (Columbia 7091-3 M, Coates), and the like are played every night at these open air concerts. And not only played but enjoyed and appreciated! When a great audience will sit in a driving rain to hear a modern work like Schelling's *Victory Ball* (Victor 1127-8, Mengelberg) and refuse to leave until it is played, and when an enthralling performance of Tchaikovsky's *Pathetique* (Odeon 5044-50, Weissmann; Columbia Masterworks Set No. 5, Sir Henry Wood; Victor 6347, 2nd and 4th mvts Mengelberg, 6242, 3rd mvt Stokowski; also Sir Landon Ronald) will hold eighteen thousand people so strongly that the air is electric with surcharged emotion, one must admit that times in music have changed from the old days when an operatic fantasy was considered pretty "deep" for the ordinary person. Other popular concerts like those in Detroit and those in the Bowl at Los Angeles show a similar trend. The popular composers and works of today represent a much higher stage of musical development than those of a decade or two ago. A real advance has been made.

It is the same everywhere in the concert field. Paderewski plays a gargantuan morsel like the *Love Death* from *Tristan and Isolde* as an encore! Such genuine works of true folk art as the *Negro Spirituals* have recently come into tremendous favor. Moussorgsky's *Boris Godunoff*, Charpentier's *Louise*, and Debussy's *Pelleas and Melisande* are gradually crowding faithful old *Traviata* and *Rigoletto* off the boards. Wagner, Franck, Strauss, and Rimsky-Korsakoff are now those "good old favorites," and works like *Scheherazade* (Odeon 5057-61, Moricke; Columbia 7088-90 M, 2nd and 4th mvts, Coates), *Death and Transfiguration* (Columbia Masterworks Set No. 15, Bruno Walter; Odeon 5070-2, Moricke), Franck's *Symphony* (Columbia Masterworks Set No. 10, Sir Henry Wood), Wagner's *Lohengrin Prelude* (Victor 6490, Stokowski), *Flying Dutchman Overture* (Victor 6547, Mengelberg), *Siegfried's Death Music* (Columbia 67081 D, Bruno Walter; Odeon 3014, Weissmann), and Debussy's *Prelude to the Afternoon of a Faun* (Victor 6481, Stokowski) are suffering from over-popularity. Even the encores most called for are such interesting things as the *Flight of the Bumble Bee* of Rimsky-Korsakoff (Columbia 67096 D, Hamilton Harty; Victor 6579, Stock) and Grieg's *Norwegian Dances* (Columbia 7017 M, Damrosch). Even in individual composers the works of the middle or later periods, more profound musically and emotionally, are coming to be preferred to the more easily comprehended earlier compositions. Concerts and recitals have multiplied to fill this demand for more and better music until music critics are being driven into their graves by overwork! In fact, the greatest opportunity possible is offered for the development of musical education and taste, and ever increasing numbers of people are taking good advantage of it.

The link between the state of music in the concert hall and that in the catalogues of the recording companies is necessarily close. The former cannot

advance far before the latter follows. Here in America, recording is now making the same progress that general music has made, for the public is now well prepared to receive such symphonies as Schubert's Unfinished (Victor 6459-61, Stokowski; Odeon 5008-10, Morike; Columbia Masterworks Set No. 41 Sir Henry Wood), Berlioz' Fantastique (Columbia Masterworks Set No. 34, Weingartner), Dvorak's New World (Victor 6565-9, Stokowski; Columbia Masterworks Set No. 3 Hamilton Harty), and Beethoven's Ninth (Columbia Masterworks Set No. 39, Weingartner; Odeon 5077-85, Weissmann and Morike), works which could not have been issued here with success fifteen years ago. Chamber music like Beethoven's C sharp minor quartet (Columbia Masterworks Set No. 6, Lener Quartet), Schumann's Piano Quintet (Victor 6462-3, Gabrilowitsch and the Flonzaleys), Brahms' Quartet in A minor (Columbia Masterworks Set No. 33, Lener Quartet and Franck's Victor Sonata (Columbia Masterworks Set No. 33, Catterall and Murdoch) were undreamed of records a decade ago. Now the public realizes that it must have the best and that for the proper comprehension and knowledge of great masterpieces study is necessary. A work is heard once and liked in the concert hall, but it is learned and loved only through the hundreds of hearings at home on the phonograph. People understand this now and are searching the catalogues for the great works which they have heard and which they wish to have for their own. The time is ripe for the issue of more and more masterpieces.

But the companies are naturally cautious. The expense of recording a symphony or big work played by a large and famous orchestra is almost unbelievable. Often over a hundred players are needed,—and the union rate for a sitting of three hours is \$15 a man. A work cannot be played once and the matter finished up, it must be gone over again and again; cases have been known when forty or fifty repetitions were necessary. And then, when all is mechanically perfect, the conductor may refuse to approve (his signature is always required before the work can be released) and the whole thing must be done over. The time runs into months and the cost into thousands of dollars. For records must be perfect; like photographs they reveal the tiniest flaw, and imperfections which would never be noticed in concert performance are glaringly prominent on the disk. So when one thinks too of the conductor's percentage, the travelling expenses, the costs of the laboratory and recording, the company's overhead and distributing and advertising expenses, to say nothing of the fickleness of the public's favor, there is good reason to believe that the recording business is a hazardous one.

When a modern work like Stravinsky's Firebird (Victor 6492-3, Stokowski) or Gustav Holst's Planets (Columbia Masterworks Set No. 29, Holst) is issued, it can be readily seen that the companies have shown great courage. Such works cannot have a large popular appeal, and yet their cost is so great that thousands of sets have to be sold before a profit can be made. Of course, the companies judge by results only; if one such work is successful, they will be anxious to make more; if not, then back to the old sure-fire stuff of yesterday! The one way of feeling the public's pulse is

by the sales list; every good record purchased is an invitation and a demand for more of the same sort.

These tentative experiments or "feelers" of issuing the best music on records are becoming more and more frequent of late, the companies reaching out farther and farther as they see the doubtful works received with enthusiasm and delight. The period of greatest progress might be said to have been inaugurated when Columbia issued the first sizable list of symphonic and chamber music works in 1924, although Victor, it should be noted, had put out a complete recording of a symphony (Schubert's Unfinished) earlier that year, and even antedating that the General Phonograph Company had issued an Odeon recording of the same work. It was, however, to Columbia that the American public was first taught to look for extensive issues of the large concert works, while Victor carried off first honors for the first complete recording of a symphony by an American orchestra. Such healthful rivalry in the production of fine music is becoming more and more spirited as the general public grows more competent to appreciate the value of the masterpieces that are being made available.

But in spite of the ever increasing tide of appreciative listeners, the number of people who are willing to buy such things as these is obviously limited. So when anyone who does love and want such works ignores the American efforts and goes to Europe for what are oftentimes inferior versions of the same pieces, he does inestimable harm to the very cause which he claims to espouse, that of good music. It is not a question of supporting home industry; it is one of helping or harming a cause when it is at a turning point, ready to be directed in either direction. Concert music here is in its maturity and has little to fear, but recorded music is still in its adolescence, susceptible to the least influence for good or bad.* The American companies have shown themselves not only willing but able to record the best; further progress depends on the support which is given them. The only effective way to show that we want the best is to receive it when it comes.

Nationalism in music and a certain patriotic pride (so long as they are not allowed to approach jingoism) are not only pardonable, but are healthful and necessary. Foreign countries have attained their positions and traditions by developing a national musical consciousness and by supporting their own productions. Here in America we can hardly do less. There will always be many things of international importance for which we shall look to Europe, but already there are many things for which it may well look to us. For if recorded works of the best music in this country as yet suffer somewhat in comparison with those of abroad in quantity, they most certainly do not in quality. The home of the birth of the phonograph has always led in the development and perfection of recordings and performances. One by one, the best musicians have deserted Europe for America; they may sneer at the land of the dollar, but they show no hesitancy in stepping forward to get a share of the national wealth! In the past, the foreign compan-

* Editor's Note: It is the primary purpose of The Phonographic Monthly Review to serve as that directing influence for good which is so strongly needed at this time.

ies recorded better works, but now a new era has begun and it is becoming more and more evident that we can beat Europe on its own ground. Compare, for instance, the Brunswick record of Mendelssohn's *Midsummer Night's Dream Scherzo* 50074, (Toscanini), or the Victor *Danse Macabre* (6505, Stokowski) or *New World Symphony* (6565-9, Stokowski), or Grainger's recording of Chopin's B minor sonata for Columbia (Masterworks Set No. 32) with any foreign records of the same sort. The American versions are superior in every respect: artists, interpretations, and recordings!

The best music is appreciated in America, although as yet some Americans have not appreciated the fact as well as they do the music! In the concert hall the public is rapidly being educated

to want and enjoy fine things, things which they can obtain on the phonograph, provided only they indicate their preference as strongly at the record sales room as they do at the concert hall box office. This article is not a plea for blind support of the American companies on the ground that they are American, but rather for intelligent support on the ground that they can produce better records than the European companies ever dreamed of. Orchestras, conductors, soloists, and recording processes are all at their best here. Poor works are inexcusable and should be strenuously denounced and boycotted, but good ones deserve enthusiastic and whole-hearted support, for we must demonstrate beyond a doubt that we not only appreciate and want the best, but that we shall be satisfied with nothing less.

The Columbia Library of Masterworks

By GEORGE C. JELL

TO undertake such a task as that to which the Columbia Phonograph Company committed itself in 1924 requires much of fortitude, faith and vision. To readers of the *Phonograph Monthly Review* it is scarcely necessary to specify this as the inauguration and extension of the Columbia Musical Masterworks Series.

Until the moment in November, 1924, that Columbia announced its first Masterworks issue of five symphonies and three quartets opportunities and facilities for the purchase of the great concert works by devotees of such music in America were, to say the least, of the sketchiest description. One or two recordings of merit issued under American auspices were available and certain foreign recordings were imported from time to time by individual buyers at much expense and with much delay. Columbia believed that it had properly gauged the musical capacity of the American public in assuming that there was room for a grown-up library of recorded music for musically grown-up people.

For the series in its early stages to gather momentum was a slow and frequently discouraging process. To an overwhelming percentage of the dealer organization it was an utterly unknown quantity. It was regarded with hesitation and suspicion. It was "high-brow music," than which apparently no greater term of odium can be applied in the music trades.

Against all such discouragement Columbia was proof. Individual reactions among the music-buying public for one thing told a different story. Letter after letter was received at the executive offices of the company commending the enterprise and urging its continuance. All this, while highly gratifying to the company, simply confirmed it in its own settled purpose to continue extending the series until all the various divisions of really worthwhile musical literature were at least adequately represented. Even this, as was well known at the

start, is an almost limitless undertaking.

It may be of interest to review for a moment the progress made in slightly under two years during which the Columbia Masterworks Series has been before the public.

The original issue included eight works in album sets, of which five were symphonic, namely, Beethoven's Seventh and Eighth Symphonies, Dvorak's *From the New World*, Mozart's E Flat Major, No. 39, and Tchaikowsky's *Pathetique*. With these were three quartets: Haydn's D Major, Op. 76, No. 5, Mozart's C Major, (Koechel 465) and the highly abstruse Beethoven C Sharp Minor, Op. 131.

In March, 1925, three works were added: the Cesar Franck D Minor and Brahms C Minor Symphonies and the Mozart A Major Violin Concerto.

It was in the early Fall of the same year, however, that with the simultaneous addition of eighteen works the series took on the proportions of a real library. In this rather startling list were included the Beethoven Fifth and Haydn Surprise Symphonies, Strauss's symphonic poem *Death and Transfiguration*, Strauss's sprightly suite *Le Bourgeois Gentilhomme*, Gustav Holst's great orchestral suite *The Planets*, the Bach album of three favorite works, Saint-Saens' fascinating *Carnival of Animals*, the Lalo *Symphonie Espagnole*, trios, quartets and quintets by Brahms, Beethoven, Haydn, Mozart and Schubert, and sonatas by Brahms, Mozart and Cesar Franck. The next supplement (December, 1925) introduced Bruch's First Violin Concerto, Grieg's Violin Sonata in G and Grainger's great recording of the Chopin Sonata in B Minor.

It was, however, with the issue in March, 1926, of the superb twelve-part recording of Berlioz's *Symphonie Fantastique* that it became evident everywhere that Columbia Masterworks Series was not merely an established and outstanding artistic success; it had also become a commercial proposi-

tion that had to be reckoned with. The qualities that distinguish this extraordinary piece of recording, from the original wax engraving through every detail of manufacture, have won recognition of the first order. Two other works accompanied this, namely, the Brahms Quartet in A Minor and the Brahms Violin Sonata in A Major, Op. 100.

With the encouragement which the reception of the Berlioz *Symphonie Fantastique* inspired, Columbia's next step was to undertake the stupendous task of recording the Beethoven Choral Symphony complete. There would be no object in descanting here upon the interminable detail and the scientific precision involved in a project of this sort. It is sufficient to say that no one not actively connected with the operating force of a recording



Mr. H. C. Cox

Mr. H. C. Cox, President of Columbia Phonograph Company, Inc., since March, 1925, has risen rapidly to prominence in the phonograph industry as one of its keenest minded, most active and most forward-looking executives. Mr. Cox's association with Columbia dates from 1917 when, following a change of management in the Company, he entered it with the office of Comptroller. After a notably successful incumbency of this position Mr. Cox was in 1922 elected to the office of Treasurer, becoming at the same time a Vice-President of the Company.

In 1925, upon the consummation of a complete reorganization of the affairs and personnel of the concern, Mr. Cox assumed the presidency.

Mr. Cox's outstanding ability is reinforced by many engaging personal qualities which have insured for him the loyalty of all of the great organization he so ably directs. It is due to his untiring efforts that the Columbia Library of Masterworks has assumed such splendid proportions. Mr. Cox has also been of great assistance in the formation and promotion of Gramophone Societies in this country. American music lovers and phonograph enthusiasts have much to thank him for.

company can have any real conception of its magnitude. The recording was successfully engineered in the Columbia London laboratories and the work in sixteen parts, issued in this country in July of this year.

The forthcoming issue of the Columbia Masterworks Series, to be available during the current month, offers especially valuable material for the extension of this remarkable library. Heading the list is an absolutely complete recording of the two movements of Schubert's *Unfinished Symphony*. This beautiful work is now issued in six parts and is given a devoted rendering by Sir Henry Wood and the New Queen's Hall Orchestra. Another notable Schubert work, the great D Minor Quartet (*Death and the Maiden*), is now issued complete for the first time in this country. Grainger contributes another masterpiece of interpretation and recording in the Brahms F Minor Piano Sonata, and Felix Salmond, who has recently become an exclusive Columbia artist, gives an admirable exposition of his finished art in the Beethoven 'Cello Sonata in A, Op: 69.

Space and the reader's interest alike call for condensation in any sketch of this character, but it is only fair to add that while in no sense an altruistic enterprise on the part of Columbia the list does represent a sincere endeavor on the part of the company to establish a rallying-point in the record industry for lovers of real, worthwhile, grown-up music on the American continent. It is founded upon the basic principle that a business which purports to have music as its stock in trade should be in truth a musical business. To insure its success and thereby its indefinite continuance it is necessary that the friends of music, whether they be friends of this particular company or not (though we hope they all are), should support it, both morally, by spreading its reclaim among the uninitiated, and materially to such extent as its merits justify and their circumstances may permit.

Editor's Note: We should like to emphasize again the fact that the Columbia Masterworks are truly American. Of the works which are recorded in England, only the matrices or master disks are imported, the pressing, the labeling, the distributing and advertising are all done in this country by American workmen. (Similarly, the works recorded here are pressed in England by English workmen.) In fact, the complete set of new presses which the Columbia Company has recently installed serve to give us superior records of the same works than those the English receive! This policy of the separate English and American Companies (followed also by the other leading companies) selling each other the rights to their best works and having the pressing, etc., done in the country in which the records are to be sold, is an extremely commendable one. It does much to promote the appreciation of works of international importance, while at the same time it does positive good to home industry.

The Phonograph Monthly Review will select a few Masterworks Sets for notice every month until all have been mentioned. Next month R. D. D. will review Gustav Holst's *The Planets* and Beni Mora Suite and Saint-Saens' *Carnival of the Animals*.

From Jazz to Symphony

Self-Education in Music by means of the Phonograph

By MOSES SMITH

ONE evening recently the Editor and I were listening to records and discussing plans for the *Phonograph Monthly Review*. The conversation drifted to the subject of a mutual friend who was very deeply interested in the magazine. The Editor described him as a man who was passionately fond of music, who had interested himself in the phonograph and had made a large collection of records—good and bad. But this man labored under a great handicap. He had never had anything remotely resembling a musical education, had no musical taste to speak of, and was uncomfortably conscious of that fact. The records that were spoken of as good he could not enjoy, somehow, though he wanted very keenly to enjoy them. He liked any semblance of a fox-trot, but beyond that he was out of his depth. He had come to the Editor to ask whether there was some way in which a man well along in years might learn to enjoy good records.

It was just this type of man, said the Editor, whom we could help by means of our magazine. The pathetic thing in the case of our friend was that he thought that the answers to a few questions would give him all he needed to know to become a lover of good music. After some discussion we decided to publish a series of articles, beginning with our first issue, which would show our friend and the million others in his predicament why they had not previously enjoyed what are called good records, and then give them an approach to the best method of enjoyment.

Having decided on the articles, we needed a title. After a few experiments I hit on the one I have used above. While I was thinking it over a little later, it occurred to me that the title was very much like one used in a recent book of Daniel Gregory Mason, "From Song to Symphony". I knew that I hadn't that title in mind when I chose my own, but how to explain the similarity? It was only after rummaging about some old papers several days later that I found the answer. There was a manuscript that I had worked on in my ambitious youth, and reading the first page I came across the expression, "from jazz to Beethoven". In what connection I used this phrase and why I have adopted the above title I shall explain presently. For a moment I want to indulge in reminiscence.

My first taste of music appreciation was in a high school course. A phonograph was used for illustration, not a very good machine since phonographs have changed considerably for the better since then. For the same reason, the records, though good for that period, were unsatisfactory. To me they sounded especially harsh since I had not listened to the phonograph very much and had not learned how to listen to it properly, that is making due allowance for scratch, surface noise, etc. I remem-

ber only vaguely the pieces played. Selections from "Aida" I recall, and in fact most of the music was operatic. It was a period in the development of recording and reproducing when a vocal record was one of the few types that sounded even fair.

That was a rather poor introduction to phonograph records. In the course of my musical education I was concerned primarily with the piano, and later on with the orchestra. I heard much good singing, too, and from going to concerts became familiar with the various combinations of instruments and voices that are employed in music. What little thought I gave to the phonograph could be expressed as probably eight musicians in ten would still unknowingly express it today: "Low-brow". If I could hear the real thing, moreover, why should I listen to a poor imitation? Besides, the music played on the phonograph was, for the most part, vulgar. If a first-rate composition were played it was usually chopped up beyond all recognition. No, the phonograph was for the poor benighted ones who knew no better.

I shall not now go into the story of how I became convinced that the phonograph was not only a marvellous lever for the musical education of the ignorant but also an instrument that every musician could use to advantage. I have said enough about my own education already. It is not for people who went through experiences similar to mine that I am writing, but rather for the kind of people like my friend—and there are millions of them in this country—who never had what are called "musical advantages."

In my youthful literary flight that I have already mentioned I had been considering a local orchestra made up of union musicians who had banded themselves together for the purpose of giving Symphony concerts at a nominal price of admission. Their purpose was primarily to educate the public up to the standard of the better class of music. I asked myself whether this was the proper method of approach: The public doesn't apparently care for this type of music to start with. Instead, this makeshift orchestra wouldn't it be better to have the first-rate orchestra which the town boasted, do the educating? Give the public the best music played well so that it may get an accurate notion of the music. Let the cultivated listener go to the concerts of the poorer orchestra, to even things up. Unfortunately my idea was not practicable, and I realized it then. I went on to say, "Perhaps the way out is for the poorer orchestra to start with music familiar to its public, and proceed to the unfamiliar music, that is practically from jazz to Beethoven. If so, then this orchestra is making a sad mistake in playing so many Symphonies now, and so few popular waltz tunes."

From my present viewpoint it is obvious that the latter solution is the only sound as well as the only

practicable one. All education nowadays is thoroughly imbued with the principle that the first essential in any sort of training is to arouse interest on the part of the person being trained. And he is most easily interested in something that he knows about. The job of the educator is to lead his student from the known to the unknown by a gradual process. The main difficulty with most courses of music appreciation—it is not true so much today as it used to be—was a failure to recognize this principle. The student was taught theory and form before he had realized their need, and before his interest in them was properly aroused.

In my college days I used to spend much of my time playing on a very fine piano in the living room of the Union. After I had played through one or two movements of a Beethoven Sonata and perhaps a Chopin Waltz a fellow-student would almost invariably walk up, express his gratitude for my playing, and then after the slightest hesitation, would say something like this: "Do you play jazz?" and always I would get that sinking of the heart that every pianist experiences at such a question. I was often tempted to open up a very bitter tirade against jazz and jazz-mad students. I felt hurt that these men of my own age did not like the better kind of music. And I was, I suppose, a bit of a prig in the matter. I wanted to lecture these students in terms of music appreciation that I had learned, rather than talk to them in a language they understood.

At that time jazz was in considerable disrepute among musicians. Nowadays jazz enjoys the cultivation not only of the low-brow but also of many musical high-brows. How much of these expressions of pleasure among musically cultivated people is real and how much affected is hard to tell. At all events there can be no question that jazz has improved immeasurably in quality within the last few years. Whether it will contribute anything definite to serious music remains to be seen.

But I don't want the reader who is in the position of my musically starved friend to think that I am insulting him because of his liking for jazz. I have very rarely been thrilled as I was when I first heard Paul Whiteman's concert orchestra play a program of music illustrating the evolution of jazz. I was convinced that jazz bands could show the serious musician many a trick in orchestration, and that jazz players were technically as proficient as members of a great Symphony Orchestra. In the paper for which I was reviewing the concert the next day I said everything nice I could think of about jazz and Paul Whiteman's band.

But the rub came when on hearing the same group later in the season, and still another orchestra in the same season, I found it very difficult to sit through the programs. And the reason was, I discovered, that I was jaded. For the first two or three numbers I could listen with interest. Thereafter monotony came on. Every piece sounded like every other one. The tricks which had sounded so well on first hearing, did not sound so well on tenth hearing, not because they were not good tricks, but because *there was nothing else*. Jazz is very good in its place, but that place is small. It is not most

of music, as one would be led to think by the number of jazz records that appear every month, but a small part of music.

And yet, for much of the public jazz constitutes all music. Therein is the need of some such slogan as "Jazz to Symphony". Some, like my friend, become saturated with jazz, hear good music, and want to learn how to love it. Others don't give themselves the opportunity, or never get the opportunity, of hearing good music, and so they remain content with jazz, or lose contact with music altogether. Both these types of people suffer from a sort of musical disease which limits them to a particular kind of piece of music, monotonous in its lack of variation, just as a mentally diseased person suffers from harping on one idea. The healthy musical person is one who can admire all kinds of good music, and who has some standards for determining what he calls good.

I often am asked the question, which doubtless occurs to many readers, "Why can't I like good music without preparation? I have as musical an ear as my neighbor; I hear the same sounds. Why should it be necessary for me to know anything about standards? If the music is good, it ought to sound good to me. . . ." and so forth and so forth, repeating himself, contradicting himself.

Here is my answer: You enjoy good literature. You take it for granted that you can distinguish between trash and a masterpiece. You avoid trash and read masterpieces. If your taste is not yet sufficiently fine for enjoyment of masterpieces, at least your taste has improved. Why? Because you have read much, have come in contact with the good in literature, have been trained by your early education to like the good things. You have what you call a background. This background enables you to read your newspaper intelligently. It enables you to enjoy a good play, to listen appreciatively to a well-developed oration. It enables you to distinguish between the rhymes of Edgar Guest and the poetry of Shakespeare or Swinburne. There are literate people who do not enjoy Shakespeare. Do you think the fault Shakespeare's or even their own? The fault lies in the fact that their taste has never been developed.

I recall a very apt illustration. In Jack London's "Martin Eden" the principal character first appears as a sailor who has lived a life of adventure, but who is absolutely untutored in the graces of civilization. He meets a highly sensitive and highly cultured young lady with whom he promptly falls in love. He wants to learn to be like her, to be able to talk about the things of which she talks, so that he may win her love. He asks her naively what he should do. She suggests the library. Thither Martin repairs eagerly, and when he gets there he is as badly off as he was before. His first book, of all things, is one by Herbert Spencer. The picture of such a man trying to read Spencer is absurd, but hardly any more so than that of a musically untutored person listening to Beethoven's Ninth Symphony without some instruction beforehand. Martin, as it happens, has the indomitable will and unusual ability to teach himself, and eventually he understands Spencer better than his fair beloved. But

think of the enormous waste in the process of his teaching himself. And consider how few have his persistence and ability.

What I have said of literature holds good for the other arts. You take it for granted that some knowledge of painting and sculpture is necessary for a proper appreciation of a canvas by Raphael or a marble statue by Praxiteles. And if you find these easy, you may well come to grief over a production of the modern futurist or cubist school. But you are not hurt in any way. You realize that you are out of your depth, and that the only way in which you can stay afloat at that depth is to learn something about the distance between Raphael and the cubists. In literature, again, a man understands modern free verse because he understands what it is trying to say, and he knows how it evolved from what came before it. To put free verse into a primary reader would obviously be ridiculous. Yet you are just as ridiculous when you attempt to understand Stravinsky's "Petrouchka" without knowing something about Stravinsky's master, Rimsky-Korsakoff, who wrote the "Scheherazade", or to take a better example, to understand and enjoy a Brahms Symphony without knowing something about Brahms' predecessor, Beethoven, and his contemporary, Schumann.

Not even a person with a good ear can expect to bridge the gap successfully. Several years ago, —I think it was in 1919—Toscanini toured America with La Scala Orchestra of Milan. I went to hear them in a program which contained as one of the numbers Beethoven's Fifth Symphony, and took with me a friend whom I knew to possess a very good ear and love for music, whose uncle is a famous concert pianist and composer. I shall never forget that performance of the Fifth, for it was the most moving, most eloquent rendition of any music I have ever listened to. After such a performance one is held first by a sense of awe at the majesty of the composition and at the marvelous genius of a conductor who could so render it. After that feeling of awe comes enthusiasm, jubilation. One feels like going out and embracing the world. One has a feeling of pity for the poor mortals who have not been privileged to hear the performance.

Leaving the concert hall with my companion I gave vent to my feelings. I knew that he had not heard symphonic music of this type before, and half jokingly I asked him how he liked it, inwardly exulting over the fact that he could have come to one under such favorable conditions. To my utter amazement he said, "I like everything except the Beethoven Symphony. That was terrible; it sounded as if Beethoven wanted to make as much noise as possible, and have the noise sounded as rapidly as possible." Then and there I became disillusioned.

What I am trying to say amounts to this: That if in all other spheres of life you recognize the necessity of understanding the unfamiliar by means of what you already know you should not express astonishment that the same thing is true in music. Mind, I am not speaking of performance, but of listening. You may not be able to write a good novel, but even to enjoy one you must have some

training. So training is necessary for listening well to music. But don't immediately become frightened by this word "training". I am not going to burden you with definitions by the score to be memorized, and dates by the hundreds to be catalogued. A few broad principles I shall insist on, and they will be such that you can understand them if you have had no formal musical training whatever. Some musical training you have had, without perhaps realizing it: You have listened to much music, good and bad, and you have memorized parts of it. You have been endowed with the musical inheritance of the race, and you are able to discriminate such elementary things as differences in pitch, rhythm and so on, even if you don't know that you can.

The main thing, though, is listening. If a course in music appreciation consists of nine-tenths discussion of form and one-tenth illustrations from the great composers, with a final warning to the student to go to as many concerts and operas as he can, so that he may apply what he has learned, then the course is a bad one. If it consists of nine-tenths listening, and one-tenth helpful hints and stories about music, and very brief talks on how a given composition came to be written in just the way it was written, the course is a good one. The reason for this is that the process of listening to music is enjoyable, and enlists the interest immediately. And in this way musical training may be made not only instructive, but enjoyable as well.

Music is an art, and like the other arts it has a very intimate connection with life. Much as this statement savors of the platitude, its truth is often overlooked. Most people look on their music as a sort of plaything, as children look upon their toys and games. It would be healthier to look upon music almost as a religion. Certainly the ancient bond between religion and music is not a mere coincidence. After you have read a novel like Thomas Hardy's "Jude the Obscure" you feel most keenly the connection between literature and life. Such a novel becomes part of the sum of your experience, part of your life. In a similar way a great symphony leaves you enriched in spirit.

With me, and I think with most appreciative listeners, music becomes life itself. I have little patience with educators and propagandists who would make of music a means to an end, who complicate the matter of musical education with all manner of extraneous moral issues. Music is to be cultivated because, like the other arts, it expresses life, and because, somehow, we find an expression and interpretation of life enjoyable. But it is sheer nonsense to have to justify music because it makes better citizens. Mind, I am not denying that the proper cultivation of music contributes to a healthier citizenship. But that merely befogs the issue. Music can stand on its own legs.

If music is an art, then it must have the fundamental appeal to human emotions which all arts have. The music that we know today consists essentially of only two elements: tones and rhythm. Music has for long been known as the art of tone. Now a tone in itself scarcely arouses an emotional reaction, nor is it very likely that it affected our primitive ancestors any more markedly. It is the

putting together of tones into melody that calls forth a response from us, and that did from them. The simplest melody already signified a process of building, it is true, but it sprang from the heart of the singer. It expressed, sometimes very vaguely, sometimes as clearly as language, the emotions of the singer. That is why melody is so fundamental. The cry of the savage and his song that sounds so curious to us are simply two ways of his giving vent to his feelings.

Rhythm is, if anything, even more fundamental than melody. There is little doubt that our music

eventually goes back to the dance, with its concomitant rhythm. The dance is a means of expressing emotion by means of bodily movement. And just as there are few persons in whom there is not some feeling for melody, so there are probably even fewer to whom rhythm is absolutely meaningless. Jazz has at least shown us that.

I am going to leave for my next article a discussion of the characteristics of rhythm and melody and of the means by which you can test your feelings for both as well as strengthen your grasp on them.

America's Premier Recording Orchestra

The Philadelphia Symphony

THE name of the Philadelphia Orchestra is inseparable from that of Dr. Leopold Stokowski. Together they have risen to prominence and together they seem destined to go on to new heights. Before the coming of Dr. Stokowski to Philadelphia in 1912, that city had had considerable difficulty in maintaining an adequate orchestra. Until 1900 it had been forced to depend on visiting organizations, boasting only a few amateur and temporary orchestras of its own, the most noted being those directed by Dr. William Wallace Gilchrist. Fritz Scheel was the first conductor of the Philadelphia Symphony, formed in 1900, and on his death in 1907, Carl Pohlig was selected to fill his place. Pohlig resigned in 1912.

Leopold Stokowski was born in London, 1882, of Polish parentage. After studying at Oxford and in France and Germany, he came to America where he was organist at St. Bartholomew's Church in New York from 1905 until 1908, and then conductor of the Cincinnati orchestra from 1908 until 1912. With his taking over of the leadership of the Philadelphia organization began his spectacular rise from a promising young musician to one of the most famous conductors in the world, director of an orchestra second to none. Despite repeated offers, he refuses to go to any other city, unwilling to leave the orchestra which he has so laboriously built up into a homogeneous and balanced ensemble, incredibly sensitive to his slightest wish, or the many friends who have given him such whole-hearted support.

The Victor Talking Machine Company early added the Philadelphia orchestra and Dr. Stokowski to its list of recording artists and their recordings have always been in the forefront of the progress of good music in this country. When Dr. Stokowski first began to make records, conditions were a good deal different from what they are today. The demand was all for a certain type of semi-classic; works extending into several records were undreamed of, and consequently, when more ambitious works were attempted, like Chabrier's *Espana*, Sibelius' *Finlandia*, and Rimsky-Korsakoff's *Scheherazade*, they had to be made in mutilated versions in order that they might be crammed

onto a single side. But even a semi-classic can be well played, and even "cut" pieces retain some of the spirit and savour of the original, and it was not long before the public began to demand that the talents of Stokowski be given more ample sweep. (Some of the best of these earlier works are the *Prelude to Carmen*, the *March of the Caucasian Chief*—Ippolitow-Iwanow's *Procession of the Sardar*,—Boccherini's *Celebrated Minuet*, Gluck's *Orpheus Ballet*, and Schubert's well known *Moment Musical*.)

The next step was the recording of single movements from popular symphonies and the beginnings of two and three part issues. The *Allegretto scherzando* of Beethoven's *Eighth*, the *March-Scherzo* of Tchaikowsky's *Pathetique*, the *Largo* from the *New World* symphony of Dvorak, the *Andante cantabile* of Tchaikowsky's *Fifth* (in three parts), *Tannhauser* (2) and *Rienzi* (3 parts) overtures, and *Salome's Dance* (2 parts) by Richard Strauss were of this period. Even such a comparatively little known work as the *Entr'acte* from Moussorgsky's *Khovantchina* was recorded, and very effectively, too.

But the crowning works of the mechanically recorded period represented a tremendous step forward, the importance of which can scarcely be realized by those unfamiliar with the conditions. Up to this time, no America orchestra had recorded a symphony complete and modern works had never even been thought of. Small wonder then that the issue of Schubert's *Unfinished Symphony*, Rachmaninoff's *Second Concerto* (with the composer as soloist), and—most daring of all—Strawinsky's *Firebird Suite* created a real furor. Here were genuine innovations, beautifully performed, which effectively set a seal on the old days of inferior works. A better choice of pieces could hardly have been made: the *Unfinished* being the symphony best calculated to appeal to a larger number of people than any other work of the best class; the *Firebird* one of the most delightful and most easily comprehended modern works (what diabolical vigor in the *Magicians' Dance*! and what infinite tenderness in the *Princess and the Golden Apples*!); and Rachmaninoff's *Concerto* decidedly the most



1925
Symphony

THE PHILADELPHIA SYMPHONY ORCHESTRA — DR. LEOPOLD STOKOWSKI, CONDUCTOR
Photograph by courtesy of the Philadelphia Orchestra Association

pleasing of recent works for piano and orchestra. Range of appeal was effectively combined with worth of compositions. People unacquainted with these works were not slow in discovering their beauties, while phonograph enthusiasts, accustomed to such works in the repertoires of the European companies, were amazed to discover that the native versions were actually superior.

With the advent of the new electrical process of recording, the previous limitations were removed and works could be produced that were impossible on the phonograph before. Tchaikowsky's *Marche Slave*, the first of the new recordings by the Philadelphia forces, was a revelation to musician and non-musician alike. The stirring performance and the incredible recording combined to make a record that has probably done as much as any other single one to push the phonograph into the place it is attaining today. Apologies are no longer necessary and the person who owns the *Lohengrin Prelude*, the Debussy *Afternoon of a Faun*, and the Saint-Saens *Danse Macabre* (Stokowski's next releases) possesses records which he may be proud to compare with any concert performances of the same works. It is unfortunate that the dances from Borodin's *Prince Igor* could not have been done complete like the others; even the fire and dash of the interpretation can hardly make up for the loss of the vigorous "Men's" dance. It is a pity to quibble about such a minor matter, but the abilities of the orchestra and its conductor are so great that one hates to ever see them not utilized to the full.

The time was now ripe for a real *tour de force*, the recording of a full length symphony which would demonstrate conclusively not merely the prowess of Dr. Stokowski, the Philadelphia Symphony, and the Victor recording, but also the prowess of America in the field that Europe had been accustomed to think her own. The symphony must not only be complete and competently performed and recorded, it must be superlatively well done to convince both foreign and native musicians and record-buying public that America was second to none in the ability to make and appreciate works of major importance.

The choice of the work was naturally difficult, but could not have been improved upon. "From the New World," Fifth Symphony, E minor, by Anton Dvorak is a work always particularly dear to Americans, both because of its associations with native folk music and Dvorak's stay in this country, and because of its expression of the national characteristics of vigor and nervous energy. The symphony was recorded without cuts on five double sided records, complete in an art album with program notes, and was issued early in 1926, price \$10.

Dr. Stokowski's reading is a brilliant one—in fact, the only objection one might have is that it is too brilliant, a performance rather than an interpretation. But what a performance! The ordinary, or even extraordinary, run of concert readings pale into insignificance beside it. It amazes and astonishes on first hearing, but instead of diminishing, the amazement and astonishment deepen and grow as further hearings and study with the score in hand intensify and confirm the first overpowering impressions. Dr. Stokowski senses to the utmost the

opportunity of each climax, of each of the striking orchestral effects, and spurs on his men to realize every possibility as richly and as vividly as their abilities allow. And under Stokowski's baton their abilities are apparently unlimited!

The first movement, *Adagio and Allegro molto*, is contained on Parts one and two. The first theme is of vigorous, syncopated character, first heard on the horns. The whimsically tender, second theme, allied in nature to "Swing Low, Sweet Chariot," appears first on the solo flute. Throughout the work the renowned first flutist of the Philadelphia orchestra has opportunity in abundance to display his genius. In fact, all the wood wind is marvelously played and recorded, gaining immensely by the new electrical process. To follow through the work with a miniature score is a revelation into the writing and playing of clear and effective orchestral parts. Only the timpani are weak or non-evident, a fact which fortunately does not seem to detract from the amazing sense of largeness and climax that Dr. Stokowski attains in the crescendos and tuttis.

Parts 3, 4, and 5 contain the celebrated *Largo* with its familiar melody for the English horn. After one has wished that the sustained wind chords at the opening could have been shaded down to more of a pianissimo and that the break at the end of Part 3 could have been made a few bars later, there can be nothing but praise. It is the hardest thing in the world to play a movement like this, hackneyed by constant repetition of inferior performers, so that it sounds fresh and exquisite in all its original beauty. Dr. Stokowski has done this and deserves the fullest credit possible.

For many, however, the *Scherzo* (Parts 6 and 7) with its strange intermingling of gaity, rough vigor, and disquieting bitterness, will be the most stirring and infectious of the four movements. The dancing flute and oboe, syncopated horns, and gurgling trills in wood winds and strings are all handled to perfection, working inevitably into the enigmatic coda, with its last biting fortissimo chord.

The last movement, *Allegro con fuoco*, Parts 8, 9, and 10, gives Dr. Stokowski ample range in which to display to the utmost the brilliance and power of the wonderful machine which he has developed in his fourteen years at Philadelphia. If at times he comes perilously close to forcing his tone, he always miraculously escapes, and the result is a breath-taking splendor that is almost overwhelming. The triple-forte climaxes are superb! The final diminuendo chord might be held out longer and several fine timpani passages hardly register, but one forgets the trifling details before the magnificence of the work as a whole. Blind praise is worse than none at all, but all those who hear the records, study the score, and fully realize the stupendous task accomplished by Stokowski and his men will find themselves in the plight I am in.

The last time I heard the records in the Studio I was extremely tired and ill, going through the work a final time as a matter of duty, checking up to see if any of my previous impressions would be altered. I was looking for the bad and not the good points. But the vigor and the spirit of the music must be a physical thing, for by the time I had

reached the Scherzo I was actually invigorated and filled with new life and I was bursting with enthusiasm, both for the music and for the recording. Perhaps the familiar slogan should be changed to, "A symphony a day keeps the doctor away!" That is the true value of works like this. No matter the mood or the nature of the listener, they are unfailing reservoirs of strength and beauty. The strain of modern life would be unbearable were it not for such oases.

Such is the fitting crown of the recordings of the Philadelphia forces. A work of tremendous significance for America, not only because of its intrinsic worth and its associations, but because of its importance in demonstrating the ability of this country to do large scale works, and as a test of the desire of the American public to buy the finest music.

More could hardly be asked for. It is not merely a symphony; it is composer, conductor, orchestra, and recording caught at their best. Even the album and enclosed program notes and analysis are minor works of art in their printing and make up. Such a work does not need a plea for support; it stands solidly on its own merits. If it is unappreciated, there can be no doubt that Dr. Stokowski's policy of recording better and better music is a mistake and that America does not want the best. But such a catastrophe is unthinkable!

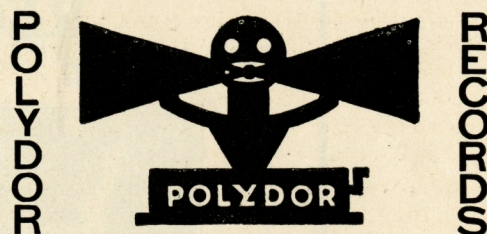
—R. D. D.

BRUNSWICK ELECTRICAL RECORDING

By Elmer C. Nelson

THE record lover marvels at the difference between the record of today and that of five years ago, and is told that the new record is made by an "electrical" process. Electrical recording is an achievement of the highest possible significance to every man, woman, and child, interested in home, happiness, fun, and progress. It marks a milestone in mankind's advance through the ages in search of the beautiful in sound.

More and more we are coming to a realization that ours is an electrical age. The tremendous accomplishments made possible by electricity in the past decade lead us to believe that almost anything conceivable can be accomplished electrically. The adaption of this tremendous force to the art of sound recording—the mere mention of the fact that records are recorded electrically—leads us to expect an improved record. Without being technical, let us then determine how electricity makes possible a better record. The old method of recording, the mechanical method, consisted essentially in: first, a horn which received the sound waves to be recorded; second, a diaphragm which was vibrated by the sound waves; third, a stylus attached to the diaphragm and vibrating with the diaphragm which actuated; fourth, a cutting device. This cutting device made certain indentations in the wax which had been placed on the recording instrument. This, essentially, was the principal upon which mechanical recording was based. One can easily see that there was bound to be con-



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He is Assistant Manager of the Boston branch of the Brunswick-Balke-Collender Company.

RECORDING

Mechanical vs. *Electrical*



Mechanical Method

← Note unnatural crowding of Artists around Recording Horn.



Electrical Method

← Here a perfect and Natural Grouping of Artists

siderable lost on the record, inasmuch as the sound waves were impeded in their progress, first, by contact with the walls of the recording horn; and second, by contact with the diaphragm. In addition to the loss sustained by the sound waves passed through the recording instrument, there were certain mechanical limitations placed upon those engaged in the work of sound recording.

Science tells us that audible sound extends in vibrations from around 16 per second to 21,000 per second, depending upon the pitch and timber of the sound. For example, when the lowest note on the piano keyboard is struck, somewhere in the neighborhood of 26 sound waves or vibrations travel through the air. When the highest note is struck, in the neighborhood of 4,128 vibrations are sent out. In other words, the piano keyboard extends in vibration from 26 per second to 4,128 per second. The musical range—the range in which artists and composers write music—extends from 16 vibrations per second to 10,000 vibrations per second—sound above or below these limits could not be considered as musical sounds, and in most cases would not be detected by the average ear. With these musical solutions established in our minds, we can readily appreciate the handicaps under which both artist and recorder worked in the days of mechanical recording, for, because of mechanical limitations, nothing below 128 vibrations per second or above 2,000 vibrations per second could be recorded.

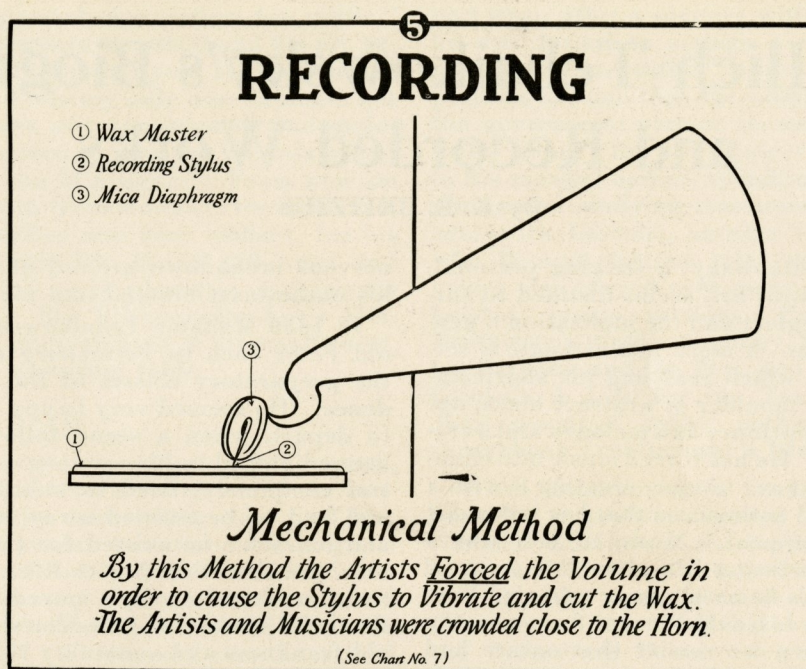
It was necessary to re-arrange all compositions to come within these limitations. The artist who had studied for years to perfect his art could not perform naturally. His interpretation had to be changed to fit the limitations of the mechanical method of recording. In recording an orchestra there were certain instruments which could not be used at all—the drums, tuba, and bass were very difficult to record. It has been truthfully said that "We seldom realize the inefficiency of that to which we have been accustomed until we find something better. Our old records were wonderful—until we

heard records recorded under new electrical methods."

The advent of electrical recording made it possible to record in a natural way without the severe limitations of the old method. There are two essentially different types of electrical recording: One, the light ray method used exclusively by the Brunswick-Balke-Collender Company, and the other, the microphonic method used with variations by other record manufacturers. The microphonic method is very similar to the manner of broadcasting through a microphone in a radio studio, only, of course, the sound waves are permanently preserved on a record instead of being sent out on the air.

The light ray method is by far the most sensitive and flexible method known to science. It has enabled the recording of 30,000 children's voices singing a Mass at the time of the recent Eucharistic Congress in Chicago. It will record vibrations as low as 16 per second, and as high as 21,000 per second—any audible sound. The recording instrument used in making a record under the light ray process is called the Palatrope—Palatrope meaning "dancing beam of light."

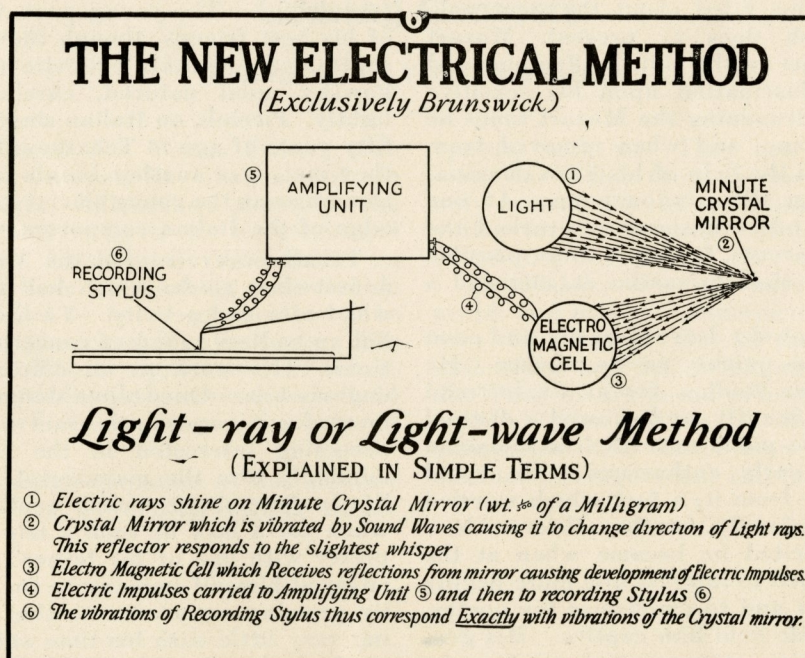
The sun at its meridian height sends powerful beams of light through the window, and you marvel at the dust particles which you see dancing through the light rays. Can you imagine photographing those dust particles? It would indeed be a sensitive operation, and yet, the operation of the Palatrope does almost that. A powerful beam of light is centered on a minute crystal mirror (weighing one two-hundredth part of a miligram) very much smaller than the head of a pin. This delicate mirror, which is held in place by a magnetic force, is vibrated by sound waves and will respond to the slightest whisper. The mirror reflects the powerful light playing upon it, and as the sound waves vibrate, the mirror of reflected light dances to and fro. This dancing beam of light acts upon an electric magnetic wire, and a weak electrical impulse



is set up. This electrical impulse is carried over wires to an amplifying unit, and thence to a cutting device which cuts the wax, although it takes a few moments to describe the process—the action is instantaneous. The cutting device and the little mirror are vibrating in positive sympathy, just as the pulse beats in sympathy with the heart, and the resultant record is so near the original interpretation of the artist that when reproduced with the same measure of perfection, one cannot be sure

whether the artist or the record sends the music to the ear.

Just as the telephone—the phonograph—the radio-electricity itself—were in their days amazing new revelations that advanced by giant strides ahead of previous achievements, so the new process of recording electrically steps far ahead of the old mechanical method and enables us to enjoy the music of our choice without any limitation whatsoever.



What Musical Work do you want to have Recorded?

See Page 23 for Announcement

Peter Ilich Tchaikowsky's Biography and Recorded Works

By K. E. BRITZIUS

PETER Ilich Tchaikowsky, a striking personality in the annals of art, seems destined to survive both the neglect and the idolization a generation has shown him. A more just estimate is settling about him, one which realizing his shortcomings as a formalist, a moulder of abstract ideas, appreciates his large importance as a melodist and a creator of intense moods: He has forced music into channels of expression that are unique, creating it with a personal intensity and enthusiasm that has imbued it with a tremendous appeal. Music to him was a release from the depressing life about him, a goal which with high ideals he assiduously schooled himself to attain. And his achievement becomes the more remarkable when we realize that nature had handicapped him with marked neuroses and their resulting indolence. That this congenital weakness interrupted the normal course of his career was inevitable, but that he limited these interferences and in the main surmounted them to attain success is a tribute to his character.

Tchaikowsky was born at Votinsk in Russia on May 7, 1840, and lived for fifty-three years. His genius for music manifested itself at an early age, for before he was five, we find him listening to Mozart, Bellini and Donizetti. Works by these composers were played on an orchestron, a machine which his father had purchased in St. Petersburg, and which in that time filled about the same role that the phonograph does at present. Mozart easily gained first place in the child's affections and exercised a strong fascination upon his sensitive mind. We find him drumming the Mozart tunes he had heard on the piano, and when removed from the piano would, with the help of his keen imagination, drum then upon the window-pane. At one time in his rapture and enthusiasm he cracked the glass pane, and his parents, feeling it more possible to direct this energy than to subdue it, engaged a piano teacher.

The young Tchaikowsky learned easily and soon could read at sight as quickly as his teacher. He was also apt in other studies, for at six he read German and French fluently, and showed a distinct flare for poetry. The piano nevertheless remained the magnet of his early enthusiasm. He could hardly be kept away from it, a fact which worried his governess and his family, for they observed how overwrought and excited he became when at the instrument. They tried to interest him more deeply in his literary studies and to emphasize his poetry, but to no avail. Music held him captive. His governess often found him, after musical evenings, in a delirium when he would cry out at the imagined floods of music which assailed his ears. His family, alarmed at the possible results of permitting such a condition to develop, adopted the policy of ignoring and suppressing his musical impulses. The stratagem was quite in vain. Tchaikowsky, after a

nervous breakdown arrived at his tenth year with his enthusiasm blunted and melancholy.

In 1850 Madame Tchaikowsky took her ten year old Peter Ilich to Petersburg and enrolled him in the preparatory classes of the School of Jurisprudence. He seemed very happy until his mother had to depart, when a scene followed which long remained etched in his memory. He lost his self-control completely, tried to hold the carriage wheels and had to be carried away by force. Homesick and lonesome he existed for two years, often irritable and dissatisfied with life. At the end of that time the Tchaikowsky's moved to Petersburg, when the lad's character immediately improved and his old frankness and amiability returned. The remaining nine years of his schooling found him quite content. His impressionable nature well absorbed the ideas and knowledge in the institution and in 1859 he had become a pleasant, sociable and mediocre government official. He realized the antipathy for music in his surroundings and kept his musical world to himself with only occasional evenings at the piano playing salon pieces for his friends and making infrequent visits to the opera, with his social circle. At the operatic evenings Glinka's *A Life for the Tsar* and Mozart's *Don Juan* were his favorites.

Tchaikowsky's artistic sensibilities influenced his friendships. The young poet Aputkin became one of his best friends, though their natures were well contrasted—Aputkin egotistic and skeptical, Tchaikowsky good natured, careless and taking life lightly. Piccioli, an Italian singing master, although fifty years of age to Tchaikowsky's seventeen when they met, was another bosom acquaintance. From this musician the young official gained a wide knowledge of the Italian composers.

Tchaikowsky entered the Ministry of Justice as a first-class clerk, which led him into a glittering whirl of social activity. To him the future seemed but an endless round of concerts, balls, and dissipations. His work as an official certainly did not engross him. Once when delivering a signed document for a superior he met an acquaintance and becoming interested in the conversation absent-mindedly tore the manuscript into tiny bits. The life in Petersburg society continued for two years, when for a lark he took a trip abroad as an interpreter with one of his father's acquaintances. He enjoyed himself immensely for a time, but a steadily growing consciousness that he was accomplishing very little with his time and money caused him to think deeply and consider his undeveloped gift for music. On his return to Petersburg he joined some classes at the conservatoire. His studies filled him with much interest and enthusiasm. Tchaikowsky's slumbering genius awakened. A year later, in September, 1862, he wrote his sister—"I have come to the conclusion that sooner or later I

shall give up my present occupation for music." His easy-going indifference vanished and his art became an obsession. In another year his sister heard—"my musical talent—is my only one—I ought not to leave this God-sent gift uncultivated and undeveloped—I have resolved to sacrifice the salary and resign my post (at the Ministry)." From now on we are concerned with Tchaikowsky, the musician. That he made a sacrifice was very evident, for his father could only spare him board and room and his social life with its many pleasures and friends had to be forgotten. But Tchaikowsky knew himself well, he seemed quite content in his small room, with but a bed and a writing table.

II.

"Tchaikowsky worked in an astonishing way", this from Anton Rubinstein, the director of the conservatoire; "once at the composition class I set him to write out contrapuntal variations on a given theme and I mentioned that in this class of work not only quality but quantity was of importance. I thought perhaps he would write about a dozen variations. But not at all. At the next class I received over two hundred." Tchaikowsky had certainly conquered his indolence and was working in real earnest. He managed to earn a living through his teaching, though pupils were not any too plentiful,

and when after a summer with his sister at Kamena he was forced to engage a room of his own, his poverty became rather painful. So hopeless did his position become that the possibility of returning to the government service loomed up rather brightly in his mind. But the student assiduously hung on to his musical career, spending his spare time composing and studying masterpieces. These he went over with Laroche, another conservatoire student, who became famous later as a critic. The two young men played over many compositions in four-handed piano versions. Early favorites were Beethoven's ninth symphony, Schumann's third and his Paradise and the Peri, and Wagner's Lohengrin. Glinka's A Life for the Tsar and Mozart's Don Juan remained ardent enthusiasms, undiminished throughout Tchaikowsky's life.

When Tchaikowsky's finances looked as low as possible, a position opened for him in Moscow. Nicholas Rubinstein, the brother of Anton, decided to open a conservatoire in that city and the young Tchaikowsky was recommended as a teacher of harmony. That fall Tchaikowsky graduated from the Petersburg Conservatoire, receiving with his diploma a silver medal and the prediction from many that the future of Russian music was in his hands.

(To be continued in the next issue.)

Is Your Favorite Work Recorded

Coming Contests

Conducted by VORIES FISHER

IN next month's issue Mr. Vories Fisher, 4928 Blackstone Ave., Chicago, Ill., Chairman of our Contest Committee, will outline plans for the first of two important contests to be conducted by The Phonograph Monthly Review under his direction. Both will have far-reaching and valuable results and cannot fail to be of great interest to all music lovers and phonograph enthusiasts. The first will give our readers the opportunity of selecting a work to be recorded and the second, to be held early next spring, will be a comparative test of instruments.

The leading recording companies in this country have shown themselves more than willing to co-

operate with us. They are ready to record any work for which there is shown a demand. So it only remains for us to indicate our preference by voting for our favorite. Rules and directions will be printed next month.

Mr. Fisher, who will have charge, is a phonograph and musical connoisseur of long standing all over the country. One of the leading phonograph enthusiasts and delightful personalities in the Middle West, we are proud to have him for our Chicago representative and for the Chairman of our Contest Committee. No better man could be selected to conduct this significant and important contest.

Suggestions to the Manufacturer and Dealer

Open Forum

Suggestions are Invited for this Department which with Next Month's Issue becomes a Regular Feature

*The World's Greatest
Library of Music in Record form*

COLUMBIA FINE ART SERIES OF MUSICAL MASTERWORKS

FEW readers of the "Phonograph Monthly Review" can be at this time unacquainted with the record series that has revolutionized the entire outlook for music reproduction throughout America.

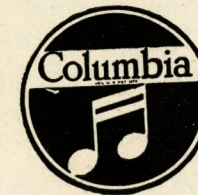
Commenced in November, 1924, with an issue of eight works in album sets, this amazing series has been continuously extended until with the September issues it now embraces forty of the masterpieces of both classic and modern schools. All works recorded in five or more parts are enclosed in permanent art albums. In addition to this list of albums



sets are many shorter compositions in from one to four parts.

With this series the master compositions of the great creative minds of music are made available for the benefit of informed musicians and those of general musical culture who have long since tired of being offered mutilated or condensed versions of their favorite works.

Perfection of surface and all other manufacturing details combine with their outstanding musical qualities to render these recordings a supreme source of musical enjoyment and delight.



These Masterworks Sets Are Now Available: Others Are Being Added Constantly

SET NO.		
1.	Beethoven: Symphony No. 7, in A Major, Opus 92; in Nine Parts.	\$7.50
2.	Beethoven: Symphony No. 8, in F, Opus 93; in Seven Parts.	6.00
3.	Dvorak: Symphony From The New World; in Ten Parts.	7.50
4.	Mozart: Symphony No. 39, in E Flat, Opus 543; in Six Parts.	4.50
5.	Tschaikowsky: Symphony No. 6 (Pathetique) in Eight Parts.	6.00
6.	Beethoven: Quartet in C Sharp Minor, Opus 131; in Ten Parts.	7.50
7.	Haydn: Quartet in D Major, Opus 76, No. 5; in Six Parts.	4.50
8.	Mozart: Quartet in C Major, Opus 465; in Eight Parts.	6.00
9.	Brahms: Symphony No. 1, in C Minor, Opus 68; in Ten Parts.	7.50
10.	Cesar Franck: Symphony in D Minor; in Eight Parts.	6.00
11.	Mozart: Concerto in A Major, for Violin and Orch., Op. 219; in Eight Parts.	6.00
12.	Beethoven: Symphony No. 5, in C Minor, Opus 67; in Eight Parts.	6.00
13.	Bach: Concerto in D Minor for Two Violins; in Five Parts; Suite in B Minor for Flute and Strings in Four Parts; Chaconne for Viola; in Four Parts.	10.50
14.	Lalo: Symphonie Espagnole, for Violin and Orchestra; in Six Parts.	4.50
15.	Richard Strauss: Tod Und Verklarung, Opus 24; in Five Parts.	4.50
16.	Richard Strauss: Le Bourgeois Gentilhomme; in Six Parts.	4.50
17.	Saint-Saens: Le Carnaval Des Animaux; in Six Parts.	4.50
18.	Schubert: Quintet in A Major (Forellen), Opus 114; in Nine Parts.	7.50
19.	Brahms: Trio in A Minor, Opus 114; in Six Parts.	4.50
20.	Mozart: Quintet in G Minor, Opus 516; in Six Parts.	4.50

SET NO.		
21.	Mozart: Quartet in B Flat Major, Opus 458; in Six Parts.	4.50
22.	Haydn: Quartet in C Major, Opus 76, No. 3 (Emperor); in Six Parts.	4.50
24.	Brahms: Sonata in D Minor, Opus 108; in Six Parts.	4.50
25.	Mozart: Sonata in A, for Pianoforte and Violin; in Six Parts.	4.50
26.	Beethoven: Quartet in E Flat, Opus 74 (Harp Quartet); in Eight Parts.	6.00
27.	Beethoven: Quartet in A Minor, Opus 132; in Ten Parts.	7.50
28.	Haydn: Symphony No. 6, in G Major (Surprise Symphony); in Five Parts.	4.50
29.	Gustav Holst: The Planets; in Thirteen Parts.	10.50
30.	Bruch: Concerto in G Minor (No. 1) for Violin and Orchestra, Opus 26; in Six Parts.	4.50
31.	Grieg: Sonata in G (No. 2), Opus 13, for Violin and Piano; in Six Parts.	4.50
32.	Chopin: Sonata in B Minor, for Pianoforte, Opus 58; in Six Parts.	4.50
33.	Cesar Franck: Sonata in A Major, for Piano and Violin; in Eight Parts.	6.00
34.	Berlioz: Symphonie Fantastique, Opus 14; in Twelve Parts.	9.00
35.	Brahms: Quartet in A Minor, Opus 51, No. 2; in Eight Parts.	6.00
36.	Brahms: Sonata in A Major, Opus 100, for Violin and Piano; in Six Parts.	4.50
37.	Brahms: Sonata in F Minor, for Pianoforte, Opus 5; in Eight Parts.	6.00
38.	Beethoven: Sonata in A, for Cello and Piano, Op. 69; in Six Parts.	4.50
39.	Beethoven: Symphony No. 9 (Choral) in D Minor; in Sixteen Parts.	12.00
40.	Schubert: Quartet No. 6, in D Minor; in Eight Parts.	6.00
41.	Schubert: Symphony No. 8, in B Minor (Unfinished); in Six Parts.	4.50

COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York

Columbia *NEW PROCESS* **Records**

What is the Panatrope?

By the District Manager, N. E. Branch, Brunswick-Balke-Collender Co.

WITH the introduction of the Panatrope by the Brunswick-Balke-Collender Company, that great force, electricity, has been harnessed to the production of music of a quality more perfect than has ever before been known through the medium of any reproducing instrument. With the advent of electrical recording of sound, a great step forward was marked in the history of the science of acoustics, but the completion of the union between electricity and music—electrical reproduction—was not achieved until the scientists of four great acoustical and electrical laboratories—The Radio Corporation of America—The Westinghouse Electric & Manufacturing Company—The General Electric Company—and The Brunswick-Balke-Collender Company, working in conjunction, perfected the Panatrope.

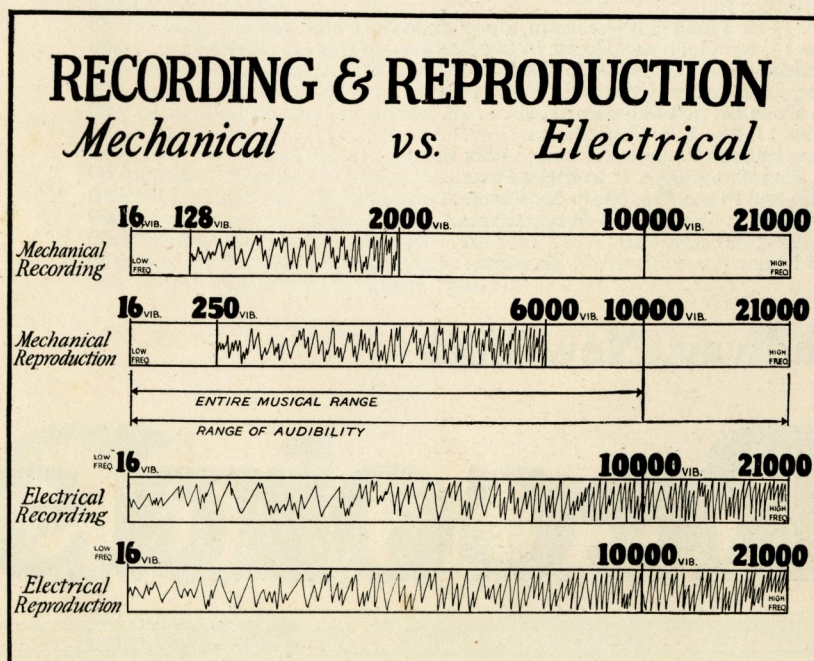
The Panatrope is a new musical reproducing instrument involving new inventions and entirely new principles—it is not a phonograph or improved phonograph. The name "Panatrope" is made up of two ancient Greek words, "Pan and Trope"—Pan meaning all, and Trope as applied to music, meaning "Octaves in Music." The word in its entirety "Panatrope"—means "Octaves in Music" or "Entire Musical Scale."

The Brunswick Company, as well as other phonograph manufacturers, has long realized the enormous advantages of electrical recording, but the Brunswick Company has been the first to synchronize electrical recording with electrical reproduction. Recording electrically under the exclusive Brunswick light ray method enabled the directors in the laboratory to record without any limitation, but—to record perfectly was not enough—the musical value of any record is only as good to the person

hearing its reproduction as the reproducing medium used—and the phonograph, or mechanical reproducing instrument, did not allow faithful reproduction of electrically recorded records because of its limitations. By means of the old method of mechanical reproduction (the phonograph) it was impossible to reproduce frequencies below 250 vibrations per second or above 6000 vibrations per second. By comparing this with the old method of recording of from 128 vibrations to 2000 vibrations, it will be seen that mechanical recording and mechanical reproduction do not "match." Many of the low vibrations that it was possible to record could not be reproduced, and many of the high vibrations which the phonograph could reproduce, were not recordable. The exclusive Brunswick light ray method of electrical recording made it possible to record faithfully all vibrations within and beyond the musical range, and the next logical step in the advancement of sound recording and musical reproduction was to faithfully reproduce this unlimited field of recording. The synchronization of electrical recording and electrical reproduction was made possible through the use of this new invention, the Brunswick Panatrope—an instrument which permits us to faithfully reproduce any vibrations within the full range of audibility.

The Panatrope consists of three important units—the magnetic pick-up, the power amplifying unit, and the Panatrope cone.

The Panatrope is very simple in its operation. It operates electrically and draws its power from the ordinary light socket. It resembles a phonograph only in that it uses a steel needle. This needle is fitted into the magnetic pick-up which takes the vibrations from the record and generates a weak electrical current. This weak current is carried



through the suspension arm by two small wires to the power amplifying unit where it is amplified. The amplified current is carried forward to the Panatrope cone where it is changed into music. The Panatrope cone vibrates in positive sympathy with the Magnetic pick-up, assuring faithful reproduction. The principle of the Panatrope cone is such that its sound vibrations act directly on the air which we breathe, and since the sound vibrations are not first confined to a restricted area, such as the phonograph horn, they do not come in contact with any surfaces whatsoever, therefore all possibility of distortion or artificial tone is eliminated. A wide range of volume is easily regulated by simple volume control—and music suitable for the smallest room in the home or the largest auditorium may be obtained by a simple turn of the control dial and faithful reproduction is assured with the volume control in any position.

There is a device on certain styles of the Panatrope which will enable the present radio set owner to connect his set with the Panatrope and obtain a wonderfully improved quality of radio reception. The Panatrope is also manufactured in combination with the Radiola in various types of exquisite cabinet designs and with a wide range of prices.

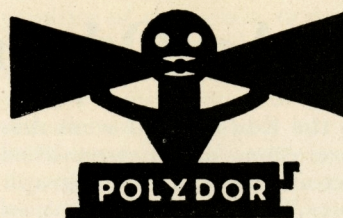
The Panatrope, then, is the world's first purely electrical reproducing instrument which makes possible the synchronization of electrically recording records with electrical reproduction, or in the words of "Wanamaker's of New York"—

"The Brunswick Panatrope—a new musical instrument marking the complete acoustical triumph of electricity."



MR. FRANK B. FORREST

Business Manager of the Phonograph Publishing Co.



Latest September
Polydor Records
Electrically Recorded

- | | | |
|----------|---|--------|
| 69840-44 | Rich. Strauss: A Hero's Life, op. 40. Tone Poem for large Orchestra. Rich. Strauss' personal Confession and Philosophy. Orchestra Grand Opera Berlin.—Rich. Strauss Conducting. 5—12 inch double Records... | \$7.50 |
| 69836-39 | Beethoven's Seventh Symphony, A-Major. Orchestra Grand Opera Berlin.—Rich. Strauss Conducting. 4—12 inch double Records | \$6.00 |
| 66356-60 | Berlioz: Fantastic Symphony, op. 14. Episodes in an Artist's Life.—Orchestra Grand Opera Berlin. Osc. Fried, Cond. 5—12 in. double Rec. | \$7.50 |
| 66373-75 | Laurischkus: "Lethonia" (Lithuania). Suite for 5 Wind Instruments.—Gewandhaus Orchestra. Wind Instruments Quintett Leipzig. 3—12 inch double Records | \$4.50 |
| 66376-77 | Hindemith: Chamber Music for Wind Instruments op. 14. Gewandhaus Wind Instruments Quintett Leipzig. 2—12 inch double Records | \$3.00 |
| 66372 | Reicha: Quintett D-Major for Flute, Hautboy, Clarinet, Bassoon and Horn. 12 in. double Records | \$1.50 |
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Book Review

Jazz

By RICHARD G. APPEL

Paul Whiteman and Mary Margaret McBride in Jazz (J. H. Sears Co., N. Y.) wisely avoid the temptation to write a scholarly dissertation with copious foot-notes and content themselves with portraying the human elements of jazz and its leading interpreter. A concert and recording artist of world wide fame, Whiteman's career naturally makes an interesting story, especially when related in such breezy fashion as here. Of course, he is always in the center of the stage, but why not? Certainly no one has done more to raise jazz and its performance to their present high level. But it is the general good humor and abounding vitality of the book even more than the interest and value of the narrative that make it such entertaining reading.

The status of Jazz is still violently debated, but to little avail. It is admitted to be finely adequate for its primary purpose—dancing, but is it something of more value, too? Hear Gershwin's Rhapsody in Blue (Victor 55225) played by Paul Whiteman with the composer at the piano, or some other example of jazz at its best, and judge for yourself.

The recordings of his that Whiteman likes best are fox-trots like "The Song of India", "The Waters of Minnetonka", and "Oh, Joseph". To which might be added the more recent "Sweet and Low Down," certainly one of the most vigorous and infectious dances ever written or played.

An Odeon Evening

A FEW evenings ago the Editor and I were discussing the interpretations and personalities of various conductors from a phonograph standpoint. "What a pity," I remarked, "that so many conductors, especially when recording, feel it necessary to emphasize the sensational rather than the musical and intellectual sides of a composition. A brilliant and fiery reading seems very effective in the concert hall, but the repeated hearings and the familiarity that the phonograph allow soon make the brilliance sound like tawdry theatricalism. It is the profound reading, based on true knowledge and insight that successfully bears the test of repeated hearings and that grows deeper and deeper into the heart and mind of the listener!"

"Do you know Dr. Morike?" asked the Editor, bringing out several albums from the library, when my eloquence had subsided. "Listen to this."

"This" was Rimsky-Korsakoff's *Scheherazade* (Odeon 5057-61), the only complete version to be recorded. After that came more Odeon, and more, branching out to include works conducted by Dr. Weismann, as well as Dr. Morike, until the small hours approached. My ideas about scholarly readings received ample confirmation, but I learned far more, I began to appreciate the amazing fineness of the Odeon works. Unfortunately, they have hardly been advertised sufficiently, only a few enthusiasts knowing that they are the works of the Parlophone Company in Germany, recorded there, the rights and master disks sold to the General Phonograph Company in this country, and the records pressed, labeled, and sold here under the name "Odeon." But the proof of the record is in the hearing, and the study; I was ashamed of myself for letting such fine things be issued and never having known them. If for nothing else, the honor of being the first to make Beethoven's Symphonies, all nine of them and each complete, available in this country should be a real laurel for Mr. Otto Heineman, President of the General Phonograph Company. But of that more later, first to the pieces I heard on my memorable Odeon Evening.

Paul Rosenfield in his striking study of Rimsky-Korsakoff in *Musical Portraits* has spoken of *Scheherazade* as a Russian fairy book, illustrated with fascinating colored pictures, relating ancient and curious tales that hold the listener spellbound. But most conductors, unfortunately, find the orchestral piquancies and possibilities so tempting that they make the work a show piece rather than an episode from the *Arabian Nights*. Dr. Morike has a different idea. To him *Scheherazade* is a symphony; one with an Oriental program and resplendent with exotic color, to be sure, but first of all music. For many, a first hearing of his interpretation will be disquieting, perhaps a bit disappointing. But with a second hearing and a third, it begins to grow on one, revealing both conductor and composer in their true musical light.

Dr. Morike's reading is lacking in the usual fire and sensationalism with which the work is ordinarily played. But in their place he has a depth, a full rhythmic swing, and an intellectual background

to the emotional appeal that one never dreamed existed in Rimsky-Korsakoff. (Too often one is liable to regard him as did the New Yorker who heard Whiteman's version of the *Song of India*, and asked the name of the composer. "Rimsky-Korsakoff, hmm, well, there's a couple of clever East Side boys for you!") Cleverness and superficial brilliance are not what Dr. Morike looks for; what he sees and succeeds in revealing to us is the finest musical content of the work. Under his baton *Scheherazade* becomes a real Symphony and yet it never loses the exotic tang and flavor of the East so dear to the Russian heart. The recording is excellent; one never forgets that there is an orchestra there that is more than adequate both in power and depth. Dr. Morike succeeds as perhaps no other recording conductor has done in getting a rich full body of tone from his strings. And the violin solos are exquisitely played! It is a pity that time and space limitations forbid me to do this recording full justice. It must be heard (and not merely once) to be appreciated. It is not an interpretation that bears all its worth on the surface; one must delve deeper, but the treasure is there.

"But," said the Editor, "don't think for a minute that Dr. Morike is lacking in fire and passion when he feels they are called for!" And then he played Strauss' *Don Juan* (5091-2), certainly one of the fieriest and most passionate pieces written. There are many other recordings of this work, most of them very good, but they pale into tameness beside this magnificently full-blooded reading, a reading which sweeps one away, without ever distorting or destroying the musical elements of the piece. Here, as in his other records, Dr. Morike attains a balance (both tonally and structurally) that is hardly to be equalled. One of the leading conductors on being asked to record *Don Juan* merely smiled and shook his head—"Morike has done it!"

Then Wagner. Odeon has issued an album (Nos. 5016, 5032-3) containing the *Rienzi* overture and ballet and the *Love Death* from *Tristan and Isolde*. The ballet is little more than a fanfare for the brass, but as such it can hardly be beaten. What precision, what tone! I can think of no better example of brass ensemble playing to be used as an illustration for educational purposes. The *Rienzi* receives a more musical handling than in the usual run of concert hall performances, but even Dr. Morike cannot make the early Wagner any less blatant and (one might also say) sophomoric than he is here. But I mustn't sneer at it; for thousands of people it is the gateway into that great kingdom which is Richard Wagner. I envy those who enter it through this recording; I have never heard a better one. To the *Love Death* is a long step, but it is bridged successfully. I had always thought Bruno Walter's version of this for Columbia unbeatable, but now I begin to waver. Dr. Morike is a trifle heavier, a trifle less flexible, but he attains a sweep and swing that are irresistible. Lovers of the piece cannot afford to be without either interpretation.

I can't write now in detail of all the other works I heard that evening. A fine (possibly the finest)

version of Tchaikowsky's *Pathetique* (5044-50), many of the Beethoven Symphonies (Dr. Weissmann does an excellent piece of work with the first), spirited extracts from Bizet's *Carmen* (5027-9) conducted by Weissmann, and Weber's *Invitation to the Dance*, also Dr. Weissmann (his first, I believe for Parlophone) which is unfortunately marred by one severe blast, were some of them. The *Pathetique* and Beethoven Symphonies will probably receive extended and comparative study with other versions later on.

Mr. Otto Heineman, the President of the General Phonograph Company, and the man to whom we are indebted for all these fine things in this country, may well be proud of his Odeon list. He has done big things both personally and in a business way for the cause of fine recorded music in this country. Like the Columbia Company, the General Phonograph Company is American through and through. The master disks, or matrices, alone are bought from abroad; everything else, even to the

printing of the labels, is done here. Perhaps in the future, the General Phonograph Company's Okeh list, now consisting of an extensive repertory of popular pieces, may be expanded to include symphonic music, played by native orchestras. Mr. Heineman has already done so much for which record lovers in this country are grateful, that they look to him for still more. And by the way, those of us who feel the pinch of poverty may well rejoice over the fact that the Odeon records have been reduced from a dollar and seventy-five cents to a dollar and a half. That's a real help! Finally, when it is revealed that Mr. Heineman makes the best steel needles procurable (they are used exclusively in the Studio), I shall have made some acknowledgment for my evening with Odeon records. And there is no doubt but that a year's and many years' acquaintanceship will serve to deepen and enrichen the pleasure I have already received.

—R. D. D.

Topics of General Interest

By the MANAGING EDITOR

I SHOULD be more than ungrateful if I failed to begin my notes with the most sincere tribute and thanks to the many from far and near who by their untiring efforts have aided in making this publication a possibility. Without their valuable assistance there never could have been a *PHONOGRAPH MONTHLY REVIEW*. As I sit here in the Studio and let the happenings of the last two years pass reviewed before me, I think of the old adage: "With true friends at one's side, one can accomplish the impossible." Many of these friends have honored me with their most explicit confidence and generous support; it is my greatest hope that they may never feel that their confidence and support have been misplaced or not utilized for the truest good.

The preparative work of starting a magazine of this character is of far greater proportions than anyone not familiar with such undertakings can ever imagine. In order to insure a lasting success we must be absolutely impartial in every respect. In other words, we must not be dependent upon anyone connected with the trade, whether manufacturer, wholesaler, or dealer; consequently we must be established upon a sound financial basis enabling us to carry out our policy of strict independence. The entire capital stock of The Phonograph Publishing Company is owned by a few enthusiastic music lovers; not a single share is owned—or can be owned—by any one connected with the trade, either directly or indirectly. The initial expenses covering the preliminary work have amounted to no less than \$11,000. Our monthly expenses, including salaries; office expenses, upkeep of Studio,

printer's bills, etc., etc., total up to \$2600. Therefore it can easily be seen that strong support in the form of subscriptions is needed to carry on the work.

Our Business Manager is a prominent Boston man, Mr. Frank B. Forrest, a gentleman with an enviable record for integrity and progressiveness in the American business world. Mr. Forrest is himself an ardent phonograph enthusiast of over twenty years' standing; he is one of the founders of the Boston Gramophone Society and has without question sacrificed more to make this magazine a possibility than he cares to admit, even to himself. There is practically no limit to his willingness to do his best to make our undertaking a success. Nor are his activities confined to the business side alone; he also serves in the Editorial Department as Jazz Editor. Two or three times a week he faithfully reports at the Studio and carries off enormous packages containing as much as up to sixty dance records to his home where he often plays for reviews until the early morning hours. When one considers that Mr. Forrest is compelled to devote up to eighteen hours a day to the management of his four thriving enterprises, he can hardly fail to agree that there are some people who will do more than their share to help the cause.

We have been most fortunate in securing the services of a staff of able critics and editorial writers, each and every one a true music lover who realizes the importance of being fair and fearless in his criticisms. Their contributions in this issue are a good omen as to what may be expected in the future. Furthermore, we have received kind

promises of support from many distinguished writers; we shall always do our best to obtain the very finest opinions procurable. I am happy to say that our editorial staff is doing its arduous work in a true artistic spirit. You may rest assured that our reviews are not based on guesswork; as an example, I shall mention that our Mr. Moses Smith (the author of the series, "From Jazz to Symphony") devoted five days to the study of Beethoven's Ninth Symphony for his review and then he was not satisfied. One evening he came to the Studio and worked all night comparing various versions available in our library, not leaving until 8.30 the next morning, dead tired, but happy in the thought that he had done full justice to both the work and his readers.

Our Mr. Appel (the author of "Beethoven's Debuts in America") has been of inestimable value in getting this first issue out in due time. An historical article of the character of "Beethoven's Debuts in America" requires many hours of laborious research, but the result fully repays Mr. Appel for his patience and study.

Mr. Robert Donaldson Darrell (the baby of our family) is a student at the New England Conservatory of Music who has already attracted attention as a coming composer and writer on musical topics. A set of his songs captured one of the Endicott prizes at the Conservatory a year ago. His article, "Does America Appreciate the Best Music?", will undoubtedly provoke a spirited discussion. Well, Mr. Darrell is ready to meet all comers! His article has been well considered and voices the sentiment of our staff as a whole.

We are proud to have Mr. Vories Fisher and Dr. K. E. Britzius, two of the leading phonograph enthusiasts and writers in the Middle West, for our Chicago and Minneapolis representatives respectively.

Next, we owe thanks to our contributors who have so whole-heartedly devoted their talents to our

cause. Let us all hope that we shall hear from them again and that others may feel inclined to voice their interest through our columns.

Last, but not least, we must mention the various manufacturing companies who have shown such a most commendable co-operation and moral support in our undertaking. For the past three months we have been receiving records from Brunswick, Columbia, Edison, Odeon, Victor, and B. M. Mai of Chicago, Ill., some of which receive mention in this issue, the others to follow later. Furthermore, we have received one of the first Columbia Viva Tonal Phonographs manufactured at the Columbia factories for our Studio. We must also acknowledge an Orthophonic Victrola, Credenza model, for our Studio, from the Victor Talking Machine Company. I shall not make any comment on these instruments at the present time as two more manufacturers have notified us of their intention to place instruments at our disposal in the very near future. As a matter of fact, we expect to leave all comparisons of instruments and accessories to our Contest Committee, under the able Chairmanship of Mr. Vories Fisher.

We have not been favored with many advertisements for this first issue; many of the well-known manufacturers naturally are waiting until the publication has appeared in order to receive definite confirmation of our prospective outlines. We are content to let them judge by the results of our efforts.

It is not to be thought that we have attempted to make this first issue more attractive, both in appearance and content, than those which are to follow. We can assure our prospective subscribers and advertisers that this issue is but the starting point from which we shall develop. We are now firmly established; our one aim is to grow!

Yours for the Cause!

Axel B. Johnson.

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters to CORRESPONDENCE COLUMN, Editorial Department, The Phonographic Monthly Review, 64 Hyde Park Avenue, Boston, Mass.

WOMEN AND THE PHONOGRAPH

Several months ago one of our English compatriots wrote a letter to the English magazine, The Gramophone, in which he undertook to say that women, due to their inherent desire to see and be seen, were not interested in music on the phonograph. That letter rankled me considerably at the time and I was glad to see that at least two English women took enough interest in this assertion to reply to his somewhat presumptuous statement.

The predominance of women over men at all our schools of music, in the galleries at concerts, recitals and the opera indicates anything but indifference to music. Having tried out every gallery in the city of Chicago, I should say that only a very urgent desire to hear would bring them there.

But to get back to our interest in music on the phonograph. I sincerely hope that we shall soon hear on this subject from someone with a thorough musical education. My point of view is that of one whose musical education consisted of a few half-hearted piano lessons during vacations, whose musical experience in a western university consisted of two symphony concerts and one opera during four years. In short, should I have been asked to venture an opinion on anything musical at that time, my reply would scarcely have matched Zuleika Dobson's.

With such a musical background, it would have been almost impossible to acquire enough musical experience or understanding to be able to really enjoy or have any appreciation of a Brahms Symphony or one of the operas of the Ring without the help of the phonograph which has provided

a chance to study these things in a more leisurely and intimate way than would have been possible by attending concerts.

Just as I was beginning to realize that not until I had heard a symphony several times, which takes several years, did it begin to take on any meaning or form for me, which is the case I imagine with most people without a musically trained ear, I suddenly married a record collection—I mean collector.

Now I do not mean to imply that a desire for musical knowledge calls for such stringent steps as my own, but I do feel sure that there are many others whose musical training, like my own, is completely nil, but who have a desire for an understanding appreciation; whose intellectual curiosity about great music—and I hope our English friend will grant that it's possible for women to have such curiosity—will receive great satisfaction in becoming familiar with music through the medium of the phonograph.

I don't know how else a girl from Kansas would be conscious of the Siegfried motif from the Ring or that there is a great thrill to the last movement of the Chopin B Minor Sonata or that Debussy ever wrote a great quartette.

Dorothy B. Fisher.

Chicago, Ill.

SHOULD WOMEN BE ADMITTED TO THE GRAMOPHONE SOCIETY?

What a question! If there is any place where the refining influence of women would be required it is that of music. The ancients recognized that, for "harmonia", "musica" are of the feminine gender, as Terpsichore, the graceful goddess of the dance, is feminine and St. Cecilia represents music in the tradition of the Christian Church. The most beautiful classic sphere is inspired by Mary the mother of the founder of the Christian faith. Jazz music or the crude and coarser things perpetrated in the name of music certainly cannot be laid at the door of women however much the unmusical may have been lured into the dance by it. To shut out women from membership in any society intended to purify and refine the program and cultivate better taste is to shut out the most potent influence in that direction.

—Pearl Elton.

27 Kilby St., Boston, Mass.



MR. WILLIAM S. PARKS

Mr. William S. Parks entered the employ of the Columbia Phonograph Company as retail salesman in October, 1904, at Atlanta, Georgia. Since then he has served in a number of the Columbia branches as Assistant Manager and Manager until June of 1924, when he became Manager of the New England Branch of the Columbia Phonograph Company.

The improved condition of the Company's standing and business in this territory is gratifying evidence of how ably Mr. Parks has directed the work entrusted to him.

He is one of the founders of the Boston Gramophone Society and Chairman of the Board, and at a time when it seemed on the verge of dissolution, he was the one who stepped forward and saved it. His helpful co-operation and untiring efforts have done much for the cause of fine recorded music.

Mart and Exchange Column

RATES: Advertisements will be accepted for this column at the rate of ten cents a word with a minimum charge of two dollars. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 101 Milk St., Boston, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

IMPORTERS AND DEALERS

BEST FOREIGN RECORDINGS, Polydor, Vocalion, Homochord, etc. Large stocks of superb European recordings made available for the American public. Write for Information and catalogues. A. BREMLER, 716 Golden Gate Ave., San Francisco, Calif.

FOR SALE

NEW SESAME RECORD CABINET, just received from England. Holds 150 records in four compartments. Has patented arrangement by which records are stored flat, and brought into vertical position by the opening of the door. Will sell at a bargain. MRS. CAESAR MISCH, 601 Elmwood Ave., Providence, R. I.

FOR EXCHANGE

EXCELLENT RADIO, worth \$300, for exchange for a phonograph. Give offer and complete description. BOX 2J, Phonograph Monthly Review.

WANTED

RARE DELIUS RECORDINGS, Brigg Fair, Sonatas, or Songs. State price wanted and condition. BOX 3D, Phonograph Monthly Review.

FRANCK'S SYMPHONIC VARIATIONS, state price and condition. Box 4R, Phonograph Monthly Review.

Hints on the Formation and Maintenance of a Phonograph Society

By WILLIAM S. PARKS

Manager of the N. E. Branch of the Columbia Phonograph Company

The success of such a movement depends first—on finding the proper Leader, second—a suitable place to hold the meetings, third—the co-operation of the manufacturer, distributors and dealers, fourth—the determination to organize regardless of obstacles, fifth—the attractiveness of the programs, sixth—yearly subscriptions and news items contributions to "The Phonograph Monthly Review", a publication.

THE LEADER must be fair and without prejudice, have a thorough knowledge of good music and how it should be rendered and a desire or willingness to impart this knowledge to others. He must have the time to devote to the organization and the ability to arrange programs that will hold the interest of the members. He must be tactful and recognize the rights of others.

THE PLACE OF MEETING should be where the public can be invited and make themselves comfortable and at ease. A lodge room, hall or dealer's display room should be used and not someone's home. If dealer's quarters are used, the dealer should be one handling all the leading makes of records and should be absolutely impartial. If distributor's quarters are used, the meetings should rotate among the various distributors.

MANUFACTURER'S AND DISTRIBUTOR'S CO-OPERATION in placing at the disposal of the Society any material requested, particularly samples in advance of the general release will add greatly to making these meetings interesting. In towns where there are no distributors, the dealers will have to act in this capacity, with the full co-operation of his distributor. Practically all of the manufacturers will

furnish white label or special pressings of their most interesting recent recordings, if requested to do so, especially where the practice of fair and impartial criticism has been established.

THE DETERMINATION TO ORGANIZE regardless of obstacles must be the aim of one or more of the charter members, who will promote harmony, give encouragement when needed, boost things along when they begin to lag, and, otherwise, be the Guardian Angel. At first the regular attendance of only five or six is all that can be expected, but, if these meetings are planned and conducted as though the number were much larger, the attendance will gradually increase, depending on just how attractive the programs prove.

THE PROGRAMS should be varied and consist of things of real interest to the invited public. One, two, or even three short talks on such subjects as "How Records are Made", with sample matrix, material, etc., to illustrate. "History of the Phonograph"—"Past, Present and Future of the Phonograph"—"The Phonograph in the School", etc. Then a short period in which those present can ask the speaker questions or discuss among themselves the subject of the talk. Then a demonstration of some new recording or a comparison of various recordings of some selection, etc. A large quantity of programs for each meeting should be printed and mailed to a list of names the Leader or Secretary will gather and compile. They should be mailed by each distributor to his local dealers and a sufficient quantity given to any dealer who will mail them to a selected list of his customers.

Phonograph Society Reports

CHICAGO PHONOGRAPH SOCIETY

The Chicago Phonograph Society has encountered some difficulties in gaining the publicity that would give it the firm start that it knows is possible in a city of such extended musical taste as Chicago. It feels that with the advent of the Phonograph Monthly Review things will become easier and things that at first appeared impossible will be found to be well within the bonds of reason through the great assistance of this medium.

There has, however, been a small group of friends who, because of their interest in music and, because of their devotion to and interest in recorded music have fallen together into a very natural society where they have discussed new records—new machines in a most informal way. But their greatest activity has been the giving of concerts to each other in a "mock" formal way. Programs have been fashioned after the manner of the large Symphony Orchestras of the country. They have given recitals devoted to a particular artist—they have given concerts devoted to Beethoven, to Wagner, to Debussy and to Mousorgsky. These concerts have not only been a great pleasure in the actual enjoyment they offered but, in connection with the regular concerts of the Chicago Symphony Orchestra, have added greatly to the enjoyment and understanding of that organization.

We wish to take this opportunity to congratulate the

Phonograph Monthly Review on the appearance of its first issue and to wish it every success.

—Vories Fisher.

MINNEAPOLIS PHONOGRAPH SOCIETY

Previous to its organization this spring, the idea of forming a phonograph society in Minneapolis had long hovered in the air as a possibility. Hesitancy was felt that the ground was not sufficiently prepared to assure lusty growth for such an organization, but qualms were overcome eventually and one late spring night the society—almost magically—came into existence.

Things had reached a pass when something had to be done. A small group of gramophiles long since had met informally, had played and discussed music. The nucleus was formed. The time seemed right to co-ordinate the group's enthusiasms and efforts into a unified and articulate whole. And so the meeting was called and the Minneapolis Phonograph Society sprang full bodied, into existence. Dues were fixed, temporary officers elected, and the successful birth duly celebrated with Debussy and the triumphant dance from Stravinsky's *L'Oiseau de Feu*.

To the individual and collective fervor of two or three enthusiasts must go the credit of transforming the dream

of a phonograph society into a reality. Dr. Kenneth E. Britzius and Albert Hinton of Minneapolis and A. Ronald Andrews of St. Paul were foremost in the efforts to promote the plan, which still has something of a stark and virginal newness in this territory, far from the great cultural and musical marts of the world.

The situation here in past years was the same as that which existed in most cities of the country. The public, so far as the phonograph was concerned, was divided principally into two large groups—record-buyers and music lovers. Rarely did the two circles meet; not many music lovers were found among the record-buyers, nor many record-buyers among the music lovers. On the one side were those whose cabinets bulged with an assortment of popular hits (which aged so pitifully) and an indiscriminate group of scarlet-labeled operatic numbers sung or played by stars whose names and faces had been made prominent by constant advertising. On the other, ranged the music lovers, bogus and genuine, who scoffed or remained indifferent to what was referred to in good-natured derogation as "canned music."

At the same time, however, that rare avis—the record-collector-music lover or gramophile—was obtaining, in a clandestine way, all the good disked music he could lay his hands on, or could afford. He snatched up hungrily those abbreviated, bowdlerized versions of overtures and symphonies then making their sporadic appearances, and the monthly catalogues of the phonograph companies were awaited with greedy impatience.

Gradually these collectors, scattered in various parts of the city and rarely known to each other, discovered England. Palpitant, they explored the luring pages of the English catalogues, and cumbersome packages filled with concentrated Wagner, Beethoven, and Debussy began to cross the Atlantic. "The Gramophone", extraordinary publication, was also discovered—and the fever spread.

And last of all, these ardent gramophiles discovered each other; found, with mingled surprise and delight, that their passion was by no means isolated and that there were others in the city similarly "touched." With the example of Britain's many gramophone societies before them, the idea of forming their own circle was born and the Minneapolis Phonograph Society eventually resulted.

While Minneapolis is far removed into the interior, it is not so barbaric as Easterners might suspect. The musical life of the city centers about a capable symphony orchestra which stands comparison, many of us claim, with the best in the country. The loop section teems with music schools, from whose windows floats a steady stream of arpeggios, soprano trills, and the stutter of trombones, winter and summer.

So far, the society has conducted but three meetings, but with the opening of the fall season, regular bi-monthly meetings will be held. Dues for the present have been set at \$1 per member, which supplies a fund to take care of announcements, postage, and other incidental expense.

The society has sought the co-operation of music dealers who have been practically unanimous in expressing their desire to aid the organization. Many have offered store rooms for meeting places for the society and have been kind enough, in several instances, to offer also phonographs and records for recitals.

Notices of concert-meetings were sent, several days prior to the event, to all names which had been secured by canvassing the various phonograph dealers and ascertaining from them their buyers of serious music. In addition, copies of the announcement were left in the stores where they were posted in conspicuous places and mailed to customers who might have been interested.

The dealers, in fact, can prove valuable allies to a young and struggling phonograph club, and should not be overlooked. It takes little persuasion to convince them of the value of granting privileges to prospective record-buyers.

Two of our meetings have been half-business, half-musical; the other was purely a recital meeting. The first was held at the home of Albert Hinton, the second at the Nicollet Hotel, and the third at a downtown music store. We have aimed to make our business as succinct and brief as possible, where business was necessary. Music, we feel, and the discussion of music, is the *raison d'être* of our organization. This entails the duty, of course, of striving with the greatest energy for more and better recorded music, and of aligning ourselves with the collectors in other sections for the common ends to be desired. These combined pleasures and duties, together with comparison of notes on purely techni-

cal problems, such as horns, needles, soundboxes and the like, constitute the groundwork of our club.

In obtaining new members, tact is a valuable asset. The society should not feel it is stooping to play an ingratiating salon piece when it constitutes the final stroke in winning a new member. Once the member is bagged, he can be wheedled on (if he has not yet ventured that far) into the more wondrous worlds of Bach, Beethoven, and Brahms.

The Minneapolis Phonograph Society is still very young, somewhat naive perhaps, but inordinately hungry for what the phonograph can offer it in genuine musical enjoyment. Beethoven's Fifth Symphony still elicits unrestrained exclamation from ecstatic hearers (we hope it shall never be otherwise); the circle is torn at times with the ever-recurring classic-modern controversy, and some even, to the amusement of the others, have taken to "shadow conducting," that most exhilarating phonographic indoor sport.

Our membership is not large, but the spirit of youth is within us and we feel that we have made a good start. The nucleus is here, the society is named and established, all that remains is the accumulation of members. With the vastly improved phonograph and remarkable recordings that are now serving as a magnet we expect, to attract eventually every gramophile and embryo gramophile in the city.

John K. Sherman, Acting Secretary.

BOSTON GRAMOPHONE SOCIETY

The Boston Gramophone Society was organized last fall with the following charter members:

R. G. Appel, Supt. Music Department, Boston Public Library.

G. S. Maynard, Supt. Art Department, Boston Public Library.

F. W. Lee, Supt. Printing Department, Boston Public Library.

A. B. Johnson, Managing Editor of Phonograph Monthly Review.

F. B. Forrest, Business Manager, Phonograph Monthly Review.

Wm. S. Parks, representing Columbia Phonograph Company.

G. P. Donnelly, representing Columbia Phonograph Company.

George C. McDonald, representing Eastern Talking Machine Company.

James A. Frye, representing Victor Talking Machine Company.

E. C. Nelson, representing Brunswick-Balke-Collender Company.

Harry L. Spencer, representing Brunswick-Balke-Collender Company.

The following officers were elected:

R. G. Appel, President.

F. W. Lee, Vice President.

G. S. Maynard, Secretary.

The first three meetings were held in the Boston Public Library, the next at the Columbia Phonograph Company Branch, the next at the Brunswick Branch and our last meeting at Oliver Ditson's, the Victor Jobber for new England.

Robert Haven Schauffler addressed us at one of our first meetings and at our last one, the members had the pleasure of hearing Wm. S. Parks, New England Manager for Columbia Phonograph Company talk on "How Records Are Made" and Mr. James Frye, Victor factory representative, on "The Past, Present and Future of the Phonograph."

Immediately after the vacation period closes, early in September, these meetings will be resumed. Much interest has been displayed by members and many applications have been received from music lovers who desire to join our club.

A genuine musical treat is in store for the members due to an arrangement made with the leading Companies for an advance hearing of major compositions of the works of the great masters, recorded by the world's most famous musical organizations.

Our members extend sincere congratulations to the founders of the "Phonograph Monthly Review". It is our hope and belief that this publication will weld into one national body all the phonograph societies now organized and in process of organization and become the official

mouthpiece of this body. Applications for membership in our society can be addressed to Mr. Richard G. Appel, c/o The Boston Public Library.

Since the organization of our Boston Society, Mrs. Marion L. Misch, of Providence, R. I., has written to one of our members regarding the organization of a similar society in Providence. We take the liberty of quoting the following excerpts from her letter:

"Although I am too busy to undertake the organization of a Gramophonic Society here, I should be very glad to join such a society if organized, and to offer my music room seating one hundred and fifty for meetings.

"I am comparatively a recent convert to the merits of 'Canned Music'. Several years ago I was a scoffer. Today I have 4000 records, a Welte-Mignon Player Piano and a Skinner Automatic Organ, for I have found that 'canned music' is the best possible medium for creating an interest in and learning to know good music. This is not because I cannot produce music myself. I am not a public performer but I can play sufficiently for my own pleasure on piano, organ, 'cello and harp.

"Of course this medium must be used intelligently. To buy records simply for their momentary appeal is to invite later boredom. I decided early in my Record career to specialize on Operas and I now have over 300 operas for which I have one or more records and many of the operas are complete, which means records of every note which is given in the public performance. For the majority of the operas I have scores so that I can follow the action.

"After getting well on with Operas, I turned my attention to Symphonies, Concerts, Chamber Music and the National

Music and Folk Music of all countries. Studying Symphonies and Chamber Music with the scores (orchestral scores by preference) adds immeasurably to the pleasure of a Symphony Concert.

"I have had concrete evidence of the work of the phonograph in creating a love for good music. I noticed that my cook would open the kitchen door to listen to the music on my phonograph and soon she discarded all her own popular music records and started to play on her own phonograph only the best music.

"Three years ago, I started giving Operalogues in my home for the general public. I would explain the opera and illustrate it with phonograph, piano, organ and occasionally local singers. I soon found that the room was filled every week, even in driving rain or blinding snow storms. The first year I used the tuneful operas—Carmen, Cavalleria, Faust, Martha, etc., putting in Tannhauser and the Meistersinger as an experiment. At the close of the year I sent a questionnaire to all who had attended any of the Operalogues asking if they wished Wagner's operas complete the next season.

"Out of 200 replies, 198 asked for all of Wagner. That season Mr. Hans Schneider, a local Wagner authority and a musician of note, gave the Wagner Operas and on alternate weeks I gave French and Italian operas. All these were given as before in my music room."

Our executive committee plans to visit Providence early in September to assist Mrs. Misch in organizing the Providence Club.

G. P. Donnelly,
Chairman Publicity Committee.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Editor's Note: The department of analytical notes and reviews will be in charge of the Associate Editor, Mr. Moses Smith. Correspondence having to do with this department, questions and suggestions, should be addressed to him, care of the Studio.

It has been impossible to review in the first issue all of the records issued in the last quarter, as was originally planned. Pressure of time and limitations of space have combined, with an unexpectedly large number of sample records sent to the Studio, to necessitate postponing for the next and following issue of the Phonograph Monthly Review the reviews of some records now on hand. Most of the more important issues will be found below.

ORCHESTRAL

COLUMBIA—BEETHOVEN'S NINTH SYMPHONY

Masterworks Set No. 39; 8 Double-sided 12-in. Records. Price, including album, \$12.00. Felix Weingartner, Conductor, and the London Symphony Orchestra.

For those who are unfamiliar with the circumstances attending the composition of the Ninth Symphony and who wish to learn something about them I suggest Grove's "Beethoven and His Nine Symphonies" as the best book on the subject. The Article on Beethoven in Grove's Dictionary is also very good, and has the advantage of being very accessible. In the present article I shall have something to say of the nature of the music while discussing Weingartner's interpretation.

To judge fairly the Columbia recording of the Ninth Symphony I shall refer to previous Parlophone and Polydor recordings in Europe. The Parlophone version is in nine records, the orchestra employed is that of the Berlin State Opera House, conducted by Dr. Weissmann in the first three movements, while the choral movement, for some unexplained reason, is given to another conductor, Dr. Moericke. Polydor uses the New Symphony Orchestra of Berlin and the chorus of the State Opera House, conducted

in subsequent issues, too, it is hoped that there will be a somewhat more systematic classification of records than appears below. It is impossible to give substantial reviews to each of several hundred records appearing during the month, and in the case of many records it is not even desirable. The Phonographic Monthly Review will in the future attempt to classify records by grades, a system which will have its advantages for the record-purchasing public as well as for the editorial staff.

Beginning with the next issue there will appear lists of records in foreign languages which are being issued currently.

by Bruno Seidler-Winkler. There is also a version of this Symphony by His Master's Voice in England, but unfortunately a set of these records was not available for my use. As soon as it is, I shall give it due credit for any superiority it may have over Columbia.

I have played the Columbia records on an old-type Columbia machine, on its new machine, and on an old-type Victor. I have probably gone over the set of records as a whole fully ten times, besides playing various sections on different machines for purposes of comparison with the other two versions. There is a prodigious amount of work involved in properly comparing these three sets, and if I have made any errors or judgments too hasty I shall hasten to correct them after further consideration.

The outstanding superiority of the Columbia version is attributable to the electrical process of recording. This factor alone makes for so much improvement in quality of sound that I have no hesitation in calling the Columbia set the best recording of the Ninth Symphony to date. The first requisite in reproducing music is that it shall sound in recorded form as much like the original playing as possible. The new type of recording makes possible a smoothness and roundness that were not attainable by the older method.

I ought to say here that the very merit of the new old style of recording brings with it a corresponding demerit.

If the beautiful sections sound more beautiful, the faults in playing are also brought out more clearly. Thus, the Columbia records cannot disguise some pretty poor playing on the part of the upper strings, which would have been disguised by the old style of recording.

Surface noise is totally absent—a refreshing contrast to the conditions in the other two recordings. It is not necessary now to listen to phonograph music with a sort of ear-mask that enables one to shut off the noise that the outer ear detects while the inner ear takes in only the music.

The next general merit that the Columbia excels in is interpretation. When I speak of the excellence of the Columbia recording I am, of course, making a statement perfectly obvious to all phonograph lovers. But on the subject of interpretation I am sure to have many readers in disagreement. I shall even—if I may be pardoned for a pun—be misinterpreted.

I like Weingartner's style of conducting, as evidenced in these records. He renders Beethoven's music with very little interference with the score. Beethoven may have been a romantic composer, but I think he meant his music to be played as written. After all, every composer expects that very nearly. There is a danger that the conductor may make the music sound uninspired because of a literal rendition with nothing else. Weingartner avoids that danger well. He has implicit faith in Beethoven's music, and imagination enough to grasp its meaning. The item of faith is essential. It is absurd for a conductor to attempt to conduct a score unless he believes in that score as it lies before him. Let that man conduct something he does believe in.

Weingartner has the intellect to grasp and carry out big things. The first movement of the Ninth is superbly conceived by him, with, I think, enough romanticism to satisfy most people. He has a great feeling for accents; and in addition he makes the movement flow—and that is what rhythm ought to mean. He prepares and builds up his climaxes magnificently. Weingartner's conducting is strong because he does not over-emphasize changes in tempo, as weaker conductors do so often.

Spasmodic changes in tempo make for greater clearness in detail, but make less evident the broad sweep of a movement. Consider the underlying difference between a great conductor and a sensational one who is not great; the latter sees the trees only, the former sees the trees and the forest, too. And to the former the forest is more important. If the conductor sees only the forest, however, as often happens, then he is a mere formalist, dignified with the appellation, "Scholarly", though that is exactly what he is not.

In the Scherzo there will be few to quarrel with Weingartner. The music in this movement is great, over-powering in its gasping speed; and a faithful rendition of the notes gives the desired effect.

In the slow movement as rendered on the Columbia records, I like the exposition because of its directness and simplicity. If I am unfortunate to see real beauty in such a conception no one need be hurt. I simply warn those who do not like this style of playing Beethoven to be prepared for a disappointment on listening to these records. And at the same time, I must not neglect the opportunity of saying that the Polydor version is, in kind, very poetic.

The purely orchestral sections of the fourth movement are much clearer on the Columbia records than on the others, and consequently the opening presto sounds more frenzied. The Columbia recording is responsible partly for this. But Weingartner also contributes by arranging to have the opening of the fourth movement on the same side of the record as the ending of the third, with only a brief pause between the two. When this Symphony is played in the concert hall there is ordinarily a long pause between the two movements. Weingartner has maintained that the dramatic effect intended by the composer is thereby lost. A hearing of the record tends to justify this opinion. Of course anyone who does not like the jump can arrange to have a longer pause. In the two foreign recordings, the end of the third movement coincides with the end of a side.

The choral part of the movement is very unsatisfactory on the Columbia, I am sorry to say, as it is on the other two also. The difficulty lies in recording the chorus. I think that the quality of the Columbia chorus may explain this condition. I liked the Polydor chorus best and Parlophone next. The baritone soloist who has so important a role sounds best on Columbia even though he sings apparently

in English. I say "apparently", for after all the listening I have done I cannot be sure of one word that comes from either a soloist or chorus. The other two versions are sung in German, which is more suitable. The other soloists of Columbia are good, and their voices come through clearly. It is the chorus which is disappointing. For some reason it does not come out above the orchestra, especially in the first part of the movement. In the Polydor and Parlophone versions this is not true to the same degree, but the sounds emitted by the chorus are not particularly lovely. After all, it is too much to expect the phonograph, even at the present stage of its development, to reproduce the chorale well, since it is so difficult even in the concert hall.

The playing of the London Symphony Orchestra is not impeccable on these records. The woodwinds are often unsatisfactory and the violas are not uniformly good. The 'celli and basses sound very good indeed. Occasionally, unlovely sounds are not to be attributed to the orchestra. Often the violins are shrill in the high notes, not through any fault of their own, but because the electrical recording makes them so. For another instance, there is a place in the first movement at about the three-quarter mark, just before the completion of the third side, when the woodwinds sigh out three beautiful slurs and then come in fortissimo with the violins. (In the Peters edition of the score, this section is on page 52, bars one and two.) That fortissimo attack was very sour when I first tried it on the Victor in the studio. After playing it again and again and still finding it bad, I tested all three versions for that particular flaw, using several machines; and I found the Polydor most acceptable, although all sounded ugly. The first guess was that the woodwinds, or some of them, were at fault. Then it occurred to me that the orchestration may have accounted for the difficulty. Looking at the score I found that most of the woodwinds were trilling that fortissimo. If Beethoven could have heard his orchestration, he would hardly have left all the trills in the score, especially if he knew that a phonograph would some day play his music.

As a whole, the orchestral playing is better on both the Parlophone and Polydor records than on the Columbia. The virtue of the Parlophone Orchestra is its smoothness and general clearness of detail even if no heights of orchestral virtuosity are reached. The Polydor orchestra is very uneven, I was going to say unreliable. The woodwinds are particularly unsteady, now playing beautifully, as in portions of the slow movement, and later in the same movement, poorly. The tympani are very clear on the Polydor version, and sound like tympani. In the Columbia, they sound a bit muffled.

Finally the Columbia recording is the most complete. There are no cuts in any of the movements except in the Scherzo, where the major repeats are not heeded. The general effect of the Scherzo is not thereby lessened, and the cutting was a practicable thing with which I have no quarrel. On the other hand I objected very much to the Polydor cut of 28 pages of the Scherzo in addition to the omission of repeats. The Polydor version jumps immediately from the trio to the coda, with the result that the movement lacks balance. Here the cutting was not practicable, because more was lost than gained. Similarly, I cannot understand why the Parlophone cut part of the first and fourth movements. The saving in space was small, the loss to any music lover great.

To summarize: The Columbia recording is greatly superior to the other two in all-around smoothness because of the new process of recording—and for this reason alone is by far the best available version of the Ninth. Secondly, the Columbia is preferable to me because I like Weingartner's interpretation best. On the reverse side of the medal, the Columbia Orchestra often has not the clearness in detail of the other two, and the choral work is inferior or it is not so well recorded. In the solo singing the Columbia is a shade better than Polydor, with Parlophone at the bottom.

A review of the Columbia recording of the Ninth Symphony ought to mention the gratitude that American music-lovers will feel toward the Columbia Company for its courage in undertaking a task so gigantic and so much more ambitious than any previous American records. This is a good omen for the American phonograph public. The best way to insure the continuance of such a policy and to express appreciation is for the public to buy these records. I assure my readers that this is the best set he can get of the Ninth Symphony, and that he will undoubtedly find the investment a profitable one.

M. S.

BEETHOVEN'S NINTH SYMPHONY
COLUMBIA NOS. 67194-67201
MASTERWORKS SET NO. 39

BY VORIES FISHER

"Herr Schuppanzigh was the director, kapellmeister Umlauf held the baton and the composer himself took part in the direction of the ensemble. He stood close to the conductor and determined the beginning of each movement by following his original score, for unfortunately his deafness prevented him any further pleasure.

"But where am I to find words to give my sympathetic readers an idea of this gigantic work, especially after a single hearing which was far from satisfactory, for three repetitions had not made it possible to overcome the extraordinary difficulties. The force of the ensemble was not great, the distribution of light and shade was not satisfactory, and the fine points in the execution were missing. Still the impression was unspeakably imposing grandiose, and an enthusiastic ovation was cordially offered to the revered master whose unquenchable genius has revealed to us a new world and unveiled marvellous mysteries of the sacred art never yet suspected or heard.

"The symphony need not fear comparison with his other works. Its originality suffices to prove its fraternity, but everything in it is new. The reviewer, sitting coldly before his desk can never forget this moment; art and truth celebrate here their absolute triumph and one might say in all justice: Non plus ultra!—Who will ever be able to surpass these inaccessible limits. Such a thing is in the domain of the impossible. All the strophes of the poem, written for solo and for chorus, changing in movement, in tone, in measure, and all parts are treated with such superiority that one cannot believe it possible to attain a similar effect. The warmest admirers, the most ardent partisans of the composer, are almost persuaded that this finale, really unique of its kind, should produce, in a more concentrated form, an infinitely superior effect, and the composer himself would share these views if pitiless destiny had not robbed him of the possibility of hearing his own compositions. Only one thing is to be wished for and that is another rendition of these marvellous works."

The above appeared in the *Allgemeine Musikalische Zeitung* of July 1, 1824. So many criticisms, so many lines have been written on the Ninth Symphony of Beethoven that anything I might have to add would be but poor words in comparison with those to which we have access, Wagner, Berlioz, to say nothing of the contemporary critics. Not a musical season passes in any country but what the "Choral" is given, and the critics flock to the front to give out old opinions and ideas, clothed in new phrases. For those who are interested in the historical development of the work I can suggest no better works than Thayer's "Life of Beethoven," Grove's "Nine Symphonies of Beethoven," Diel's "Life of Beethoven," Berlioz' "Beethoven's Nine Symphonies," Prodhomme's "Les Symphonies de Beethoven," and last of all Grove's Dictionary.

Although it is the fourth set of records devoted to the work, it is the first to be made under the new process and as a result, beyond a doubt, the most satisfactory yet produced. I say this with all confidence for, although I have not heard the H. M. V. version, it would be difficult for any old recording to approach the work in the new Columbia set.

Let us look first at the purely orchestral movements. There will be no doubt that Weingartner is a very understanding reader of Beethoven. It is unfortunate that the recording of the Seventh and Eighth did not offer him the same chance to demonstrate his ability as does the work under discussion. The new method of recording provides an opportunity for the most delicate contrasts, for the greatest crescendos, for the finest diminuendos; a greater subtlety of interpretation that was never before possible, and the advantages are well taken into consideration by Mr. Weingartner. When first hearing the orchestra we ask ourselves what is it that makes the record so good, what is it that makes it almost a real orchestra in our room, but it is not until we have given the matter some thought and listened to the records many times that we realize it is the subtle contrast and shading that gives the work the real body and meaning. This is well demonstrated at the very start of the first movement, Part 1. The introductory theme comes to us from far off, gradually

grows in volume and in force until it fills the room in a brilliant tutti crescendo.

I wish that I might speak as highly of the vocal work as I do of the orchestral, but it is impossible. The solo parts are excellent and more than give the effect intended. After the orchestral introduction to the fourth movement, the entrance of the baritone is as fine a piece of work as I have heard. But a bit later when the full chorus comes in, things are inclined to become a bit confused and "fussy". When such a radical change as the electrical recording is brought about, there are naturally many new problems to work out. The various companies have had to go about the thing gradually and have only achieved the already great success by constant experimentation. But with all the progress and improvement, I do not feel that they have yet mastered the difficulties as presented by the chorus. It is even now a vast improvement over the old method where the chorus was only a lot of noise, and I feel sure that the next attempt will overcome the present difficulties and reach the heights of the orchestra throughout the whole work.

The Ninth Symphony sets a standard and can be safely placed on the shelf with the Chopin piano sonata and the Brahms A Major Violin Sonata.

SYMPHONIE FANTASTIQUE

BERLIOZ, OPUS 14

COLUMBIA Masterwork Set No. 34. Record Nos. 67174-D to 67179, Six double faced Records. Price including Album \$9.00. Felix Weingartner conducting the London Symphony Orchestra (Recorded without cuts)

It is extremely curious that the first symphony to be recorded complete by the new electrical process should be Berlioz' "Fantastic". It has never been widely popular and even the fame it does possess is due more to its literary than to its musical interest. The prospective purchaser of this set will naturally ask himself whether the divorce from the glamour of the concert hall will expose the bareness and thinness that Berlioz is often accused of, and whether the work will prove of lasting value and enjoyment after the first novelty has worn off.

But Weingartner's interpretation and Columbia's recording carry the *Symphonie Fantastique* through the test with amazing success. Parts which have proved uninteresting under the batons of unsympathetic conductors take on new vitality and importance; one realizes as never before that Berlioz could write good tunes as well as flourish his imagination. Indeed, for all the autobiographical background of the work, the program fades away after a few hearings, leaving the pure music, music whose themes haunt the listener as the *idée fixe* haunted the composer. Has a waltz ever been written that is more brilliantly vivacious and at the same time tenderly lyrical than the Ball? Or a march more fantastic than that to the Gallows with splendor and despair alternating above the implacable thud of the drums? The Symphony has had a dubious *succes de scandale* for nearly a century; now it seems in a fair way to be appreciated for its own musical merits, actually offering, as the composer modestly hoped, a "musical interest independent of all dramatic intention."

The major part of the credit undoubtedly must go to Weingartner. His feelings for tempos, accents, and phrases is remarkably fine. The tonal balance is occasionally poor, the brass lacking sufficient "fatness", but clarity is always obtained, even when at the expense of balance. A pianissimo tremolo in the violas may be raised to a mezzo forte, but at least it is audible, and in most the old style records viola tremolos were not. This audibility and distinctness of every part, due both to the clarity of the orchestration and that of the conductor makes the work very valuable for study. Students of orchestration and conducting can learn more by going over and over this symphony with a score at hand than by a year's course of theoretical work.

The celebrated program is already familiar to most people, and is ably outlined in the circular accompanying the album. But perhaps it might be helpful to give a brief review of the work here, record by record, listening to the breaks for the benefit of those who may wish to use the

miniature score. References are made to the Eulenburg edition.

PART 1. Reveries and Passions. The introductory Largo utilizes an early theme of Berlioz which expresses in his words, the "overwhelming grief of a young heart in the pangs of a hopeless passion." It is heard in the first violins after two bars of wood-wind prelude.

PART 2 begins with the Allegro agitato, page 11, bar 1, with the principal theme, or the *idée fixe* for the first time (violins and flute). It is developed, portraying the volcanic love and mingled jealous anguish and loving tenderness which his beloved inspired him.

PART 3 (Page 37, bar 6) continues the development. There are several climaxes and then a diminuendo is made into a strange "Religiosamente" ending.

PART 4 begins the Ball, a brilliant and yet lyrical waltz, in the scoring of which the harps (always favored by Berlioz) play an important part. The theme of the beloved reappears, glimpsed for a moment among the whirling figures at the dance.

PART 5. (Page 79, bar 5) works up the waltz to an exciting fortissimo and a breathless coda.)

PART 6 begins the scene in the Fields, a pastoral reverie depicting the hero wandering in the country, listening to the shepherds answering each other with their melancholy and yet artless piping (a dialogue between English horn and oboe). The principal theme of this movement is first heard in the violins doubled by the flute.

PART 7 (Page 105, bar 1) and PART 8 (Page 113, bar 1) continue the pastoral; the melody appears in different choirs of instruments against a running obligato in the violins.

With PART 9 (Page 124, bar 3) reminiscences of the fixed idea appear again. The pastoral ends, one shepherd resumes his piping, but the only answer is the reverberation of distant thunder. (The four kettle drums, each with a single player, roll a trifle hollowly but none the less ominously. It is interesting to remember that Berlioz was the first to elevate the percussion battery to symphonic proportions, achieving effects that were undreamed of before his day. Throughout this recording, but especially in the last two movements, the percussion comes through very well.)

PART 10 is the famous March to the Gallows. The hero dreams he has killed his beloved and that he is led away to the place of execution. Alternately sombre and pompous, the march works up brilliantly, only to be interrupted suddenly by the fixed idea a last vision immediately cut short by the harsh chords of the ending, representing the death of the condemned man. Neither conductor nor recording loses any of the dramatic power. Thudding drums, crashing cymbals, grotesque bassoons, and full-voiced tutti are all adequate. NO SMALL FEAT.

PARTS 11 and 12 (Page 190, bar 1) contain the final movement, the Dream of a Witches' Sabbath. Here the fantastic side of Berlioz double nature is all powerful. The tender lyric element is even cruelly travestied and burlesqued. Muted strings, staccato chords for the trombone choir, and the distant answer of the muted horn to the shrill call of flute and oboe are finely sinister. Then the clarinet begins an ignoble and mocking travesty of the beloved's theme; she is no longer a worshipped ideal, but a shameless courtesan entering into the witches' obscene festivities with joy. Distant bells are tolled and the Dies Irae, the famous chant from the service of the dead is made the subject of a burlesque parody. The dance becomes wilder and wilder, and mingled with the Dies Irae it rushed on with demoniac force to a chaotic end.

At least so runs the program, but to our modern ears, accustomed to the demoniac force of the present day dances and music, the witches' furies cannot make the blood run as cold as in Berlioz' day. At times the galloping of the demons to their revels sounds perilously like the skipping of children at play. But the vigor if not the horror is still there; if one is no longer terrified, he can hardly fail to be exhilarated. Only at the very end does one feel a little disappointed. The final climax is not quite reached; Wein-gartner's close is good, but just a shade not good enough.

There are many things in this version that might be singled out for praise; the faithful observance of sforzandos and accents, the distinctness and sonority of solo passages in the cellos, the beautiful pppp obtained by the clarinet on page 117, bar 5 of the score, to name but a few. On the other hand one may well protest against the needless mezzoforte at the very opening when a pianissimo is called for, and for lack of richness and sonority in some of the fortis-

simos. Berlioz, too, sins occasionally with harmonic sterility or ornamental inanity.

But the music is there, the spirit and the body of it. Anyone, whether versed in music or not, can enjoy it and get something from it. The Ball and the March can be played effectively as separate pieces, they make an instantaneous appeal, but the first and third movements become more dear with repeated hearings. A daring thing has been done by the Columbia in making a complete recording of the "Fantastique" but the reward should be ample, for this version may be the means of making Berlioz' great work popular where the infrequent concert performances of the last ninety-six years have failed.

—R. D. D.

Editor's Note: The Columbia Phonograph Company deserves every American phonograph enthusiasts' thanks for having made it possible to obtain such a wonderful recording of this Masterpiece. Thanks, Columbia, keep up the good work, the reward will be there.

COLUMBIA No. 67172—3-D two 12-inch double-sided records. Price \$1.50 each.

Sir Henry Wood has selected six short movements from different works of Bach; orchestrated them and directed the recording of them by the new Queen Hall's Orchestra. Issued by the Columbia Company as Bach Suite No. 6, the collection is not to be confused with the Orchestral Suites, Overtures or Concertos of Bach. These are transcriptions pure and simple and if Sir Henry was fortunate in his choice he was wise and judicious in his method. Each number is a gem and each is well set. The variety of the content of each piece is matched by suitable orchestral color and the tunes and passages come off to fine advantage.

If one enjoys—and who does not—Mendelssohn's Overture to the Midsummer Night's Dream, he is likely to find a similar pleasure in the transcription from the Violin Sonata in E. If Edward German's Henry VIII dances have charmed him, let him hear the Scherzo from the A minor Partita, or the Gavotte and Musette from the English Suite in D minor.

Bach's instrumental music certainly suffers from a lack of interesting titles. It is tedious to have to refer to movements by opus number or keys but beyond the question of convenience we are not sure that Rhapsody in Blue means any more than B flat minor Prelude from book I of the well-tempered Clavichord. To escape this long title behold "Andante Mistico" which is certainly more convenient. It is as necessary to know the nomenclature to enjoy the solemn beauty of this number as to know the Latin or botanical name of the most fragrant flower that grows. Another number is the C sharp major Prelude from the same book for which no simpler title is available.

Of special interest is the inclusion in this Suite of the Lament from Bach's Capriccio on the departure of a dearly loved brother; a youthful work, but one nevertheless giving a glimpse of the procedure which was to dominate the sublime Crucifixus—variations on a ground bass.

The Bach "fan" or the listener who usually "fans" out on hearing Bach can here meet on common ground—and the score is likely to be a tie.

—R. G. A.

BRUNSWICK 50074 \$2.00 Midsummer Night's Dream (Mendelssohn) Scherzo (Flute solo by John Amans) and Nocturne (French Horn solo by Bruno Jaenicke) The New York Philharmonic Orchestra, Arturo Toscanini, Guest Conductor (Recorded without cuts)

Just one hundred years ago, Mendelssohn, then only seventeen, became acquainted for the first time with the works of Shakespeare. The Midsummer Night's Dream, more than any other of the plays, made a great impression on him; so great, indeed, that for over a year he did little else than work on his now famous overture to that work.

The rest of the incidental music to the drama was not written until seventeen years later, in 1843, but the first overpowering impression of Shakespeare's fantasy had not faded from Mendelssohn's mind. The Scherzo and Nocturne, the best known numbers, recapture to an extraordi-

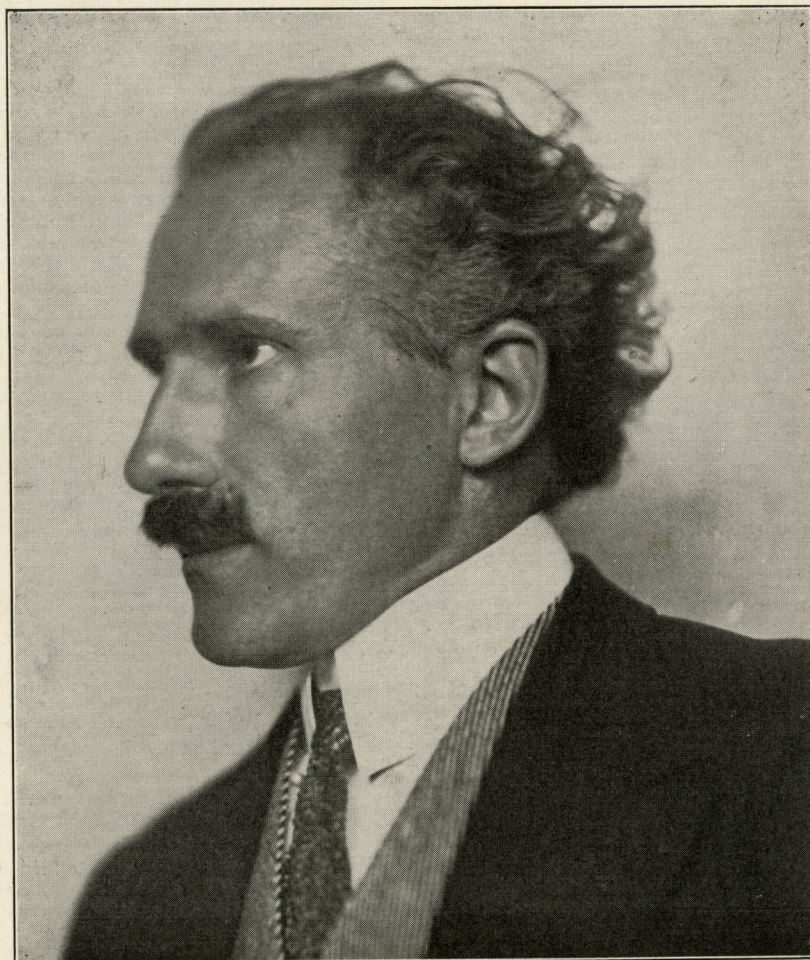
nary degree the essence of the play. In them the composer is at the height of his powers; delicacy, fantasy, and lyric feeling are handled with an unfaltering touch, making an appeal that is as strong to the layman as to the trained musician. The latter marvels at the technical virtuosity of the development and orchestration, while the former is content to be carried away by the rhythmic pulse and tender feeling of the pieces without seeking to analyze the superb manner in which the effects are achieved. One must be insensate indeed to listen unmoved to the piquant lightness of the fairy-like flute in the Scherzo or to the tranquil love song of the mellow French Horn in the Nocturne.

In the recording of these pieces Brunswick has contributed almost as much as the composer. Its new "longer-playing" records, which run six minutes or a trifle more, and the new recording give Toscanini an opportunity which he has taken good advantage of. As guest conductor of the New York Philharmonic he gives a performance that is truly magnificent, a reading surcharged with the spirit of both the music and the play. It is doubtful whether any previous orchestral record has ever exhibited such

amazing crescendos as those in the Scherzo. A delicate pianissimo is gradually built up with a breathless sense of climax to an almost unbelievable fortissimo, a fortissimo which is instantaneously hushed down to near imperceptibility again. The climaxes in the Nocturne are hardly as fine, but the ending with its reminiscences of the horn theme against the fading background of strings and wood wind and the final long held high E in the violins will give a thrill to even the most hardened phonograph enthusiast.

Those who profess to believe that recording in America lags behind that in Europe need only to hear this record to be rebuked! It is seldom that one finds such a noteworthy combination: composer, conductor, and reproduction all at their best. In the past, Brunswick has frequently sinned grievously by undue "cutting," but with its new "longer-playing" records, of which this is one of the first, it seems to be making praiseworthy atonement. Great things may well be expected if it will select music of equally varied appeal and interest, equally well reproduced, for its future records.

R. D. D.



ARTURO TOSCANINI

Arturo Toscanini, the greatest of all European conductors, who has achieved world-wide fame as the Director of the La Scala Opera House, Milan, is a figure well known and admired in America. Last year he visited this country as guest conductor of the New York Philharmonic and will return next season in the same capacity. His connection with this organization has been memorialized by a superb

record of Mendelssohn's *Midsummer Night's Dream* Scherzo and Nocturne for Brunswick. He has also made a series of records, with the La Scala Orchestra, for Victor, the last movement of Beethoven's Fifth Symphony being particularly worthy of mention. American music lovers are looking forward to the future concerts and records of this great Italian maestro.

Some Interesting Polydor Releases

The catalogue of the Deutsche Grammophon-Ag of Berlin, Hanover, Germany, whose records are listed under the trademark "Polydor", contains a number of works which are of American and international interest. All nine of Beethoven's, three of Schumann's symphonies, most of the works of Richard Strauss, two works of Franz Schreker, Mahler's "Resurrection" Symphony, and others can be noted, conducted by such well known men as Oskar Fried, Otto Klempner, Bruno Walter, Dirk Fock, Hans Pfitzner, and Richard Strauss. Through the kindness of Mr. B. M. Mai of Chicago we have been privileged to hear many of these works, some of which receive more detailed mention below. Others, like the *Heldenleben* of Strauss, which are arousing so much attention in Europe, have not yet come to us, and naturally we cannot be expected to commend to our readers records which have not been heard and carefully gone through in the Studio.

It might be thought that Strauss' *Alpine Symphony* (Nos. 69803-7, nine parts) recently so widely and successfully played by leading American orchestras, would be about the last thing that any recording company would care to attempt. The work is scored for a gigantic orchestra and many new and amazing effects are called for. It is reported that Strauss declared that he had never known what orchestration could be until he had completed his "*Alpine*." But Oskar Fried, leading the orchestra of the Staatsoper, Berlin, more than repays Polydor for its courage (almost foolhardiness) in attempting such an immense task. Whatever one may think of the esthetic value of the composition itself, there can be no doubt that it will bring enjoyment to more people than some of his other less easily comprehended works. And everyone who is interested in orchestration is sure to derive great benefit from a study of these records which are so rich in every possible effect that can be conceived by the mind of the greatest living master of instrumentation.

Dr. Hans Pfitzner was selected to conduct the first performance of Schumann's *Second Symphony*, C major, to be recorded (Nos. 69828-32, ten parts). Since this beautiful and moving work is unfortunately slipping from the repertoires of most American orchestras, Schumann enthusiasts should give it a cordial reception. The phonograph reveals more cruelly than ever Schumann's paucity of orchestral imagination and command of tone-color, but the loveliness of the music itself cannot be hidden, even by the unbecoming dress the composer gave it. The scherzo and adagio are particularly well done by Dr. Pfitzner (the former making a fine piece by itself) and will be treasured deeply by all lovers of the great romantic tone-poet.

Franz Schreker is a man little known in this country, but who has already aroused both unbridled enthusiasm and bitter condemnation. The first performance in America of his *Prelude to a Drama* by Monteux and the Boston Symphony in 1922 created a great furor. I hope that this Polydor recording of his "*Der Geburtstag der Infantin*" after Oscar Wilde (Nos. 69768-70, in six parts) conducted by Schreker himself, will serve to make him better known and liked in this country. The work is an interesting combination of vivacity and lyricism, finely played and adequately recorded, although the surface of the set at the Studio was hardly up to the excellent standard set by the other Polydors.

Already Richard Strauss' version of Mozart's E flat Symphony (Nos. B 20640-5, six parts) has aroused considerable discussion. Personally, I cannot agree with those who believe that the interpretation is lacking in imagination; it is "scholarly" rather than sentimental, to be sure, but some of us like to have Mozart played as it is written.

The recording (the first under the new electrical process for Polydor) is extremely fine, the wood wind coming through particularly well. In fact, the work is one to be valued as much for its performance and recording as for the music itself, and the great E flat is Mozart at his best, on an equal rank with the G minor and the "Jupiter."

For those who like music with a strong Eastern tinge, Popy's *Suite Orientale* (Nos. B 60731-4, in four parts) should be ideal. It is not necessary to have a strong intellectual grasp to appreciate it; it is obvious perhaps, but none the less pleasant.

But Mozart's little *Serenade*, *Eine kleine Nachtmusik* (Nos. 69826-7, in four parts) in spite of the fact that the recording is far from unusual, is the work that should find its way to the hearts of all music lovers, no matter how little or how much they have of technical training. Oskar Fried's exquisite interpretation gets into music, simple and naive as it is, an intimacy and insight that are infinitely moving. The magnificence of many of the new effects possible now on records make many works seem tremendously impressive on first hearing, but I'll be willing to wager that this little serenade will be played and played again when the touted war-horses of today are forgotten. *Eine kleine Nachtmusik* as read by Oskar Fried is something that sinks deep into the heart and that becomes a very part of one's personality. Those who love beautiful little things more than magnificent big things cannot afford to be without it.

Mr. Mai, the Polydor representative through whose courtesy these records (and others to be reviewed later) were obtained, deserves many thanks from lovers of the best music in this country. A true phonograph enthusiast himself and one of the few dealers who really know their own records, he has done everything possible to assist the best interests of fine recorded music. The difficulties of importing these Polydor disks, works which are unrecorded and otherwise unprocurable here, are immense, but he has surmounted them courageously. He has been greatly interested in the formation of phonograph societies and has done much for the cause.

In justice to Mr. Mai and other importers of the best European records, it should be stated that the article on the support of the American companies elsewhere in this issue should not be taken to mean that *The Phonograph Monthly Review* does not wish to encourage the sale of good foreign works. On the contrary, good music, wherever made, is to be encouraged and supported to the best of our abilities. But if there is also an American recording of a given work, it should be given the preference over the foreign one if it is better—and it usually is! Certain works, like Holst's *The Planets*, Mahler's "*Resurrection Symphony*", Stravinsky's *Firebird* and the like are so expensive to record that they must be sold internationally; no one country is able (at the present, at least) to purchase enough sets to repay the expense. Moreover, the ability of being able to compare the work of foreign orchestras with our own is valuable—also extremely enlightening for those who have not yet appreciated America's standing!

Some of our leading companies have an arrangement with those in Europe which seems nearly ideal. After careful examination and selection of the output, the rights to the best works are purchased, the master-disks are imported, and the records pressed and sold here. In this way home industry is helped, the cream of the foreign recordings is made available, and mutual understanding and appreciation between countries are promoted. It is to be hoped that sometime in the near future all the fine things in the European catalogues may be made available in this way.

—R. D. D.

VOCAL

- Victor 1157 L'Elisir d'Amore-Quanto e bella (Donizetti), and Mandulinata a Napule. Sung by Gigli with orchestral accompaniment. Good robust singing with something more of the lyrical quality than I have ordinarily heard in Gigli's voice. The first song is well done, though I confess I am not over-familiar with the opera; the second is Neapolitan, and fits Gigli's style well.
- 1162 The Little Damsel, and Simonetta. Sung by Lucrezia Bori. All in all I enjoyed Bori's singing on this record more than anything else of the summer's issues. The first song is, by two or three lovely phrases, raised from the position of usual mediocrity to that of distinction. Mme. Bori sings the song beautifully, with a marvellously clear voice of expressive quality. She takes what sounds like a high C or C-sharp with perfect ease and there is not a suggestion of shrillness. I did not like the second song very well, though it, too, is very well sung. The recording is excellent. By all means a record worth having.
- 1159 The Prisoner's Song, and The Little Old Log Cabin in the Lane. Sung by Reinald Werrenrath. In the second song Werrenrath is joined by several male voices. Both songs are musical junk, and it becomes difficult to criticize the records fairly. Werrenrath's voice is clear and resonant, and he sings well. In both quality of voice and style he just misses greatness.
- 1164 'A Vucchilla, and Luna d'Estate. Sung by Rosa Ponselle. Both songs are by Tosti, written in good workaday Italian fashion, and they are sung in workmanship Italianate fashion by the female Caruso.
- 1153 Jota (Manuel de Falla), and A Cuba (Schipa). In the first song written by the distinguished Spanish composer in the form of a wild Spanish dance, the tenor succeeds in creating the proper atmosphere. In the second song Schipa turns composer as well, and he does very well!
- 1167 Carceleras (Prison Song), and Seranata. Sung by Galli-Curci. The first is from a Spanish opera by Chapi, the second is Tosti's. I am afraid that I cannot enthuse over this record, as I have been unable to enthuse over Galli-Curci's singing since I heard her in concert several years ago. I was sitting in the front row, and the great soprano seemed so pitifully tired that I have not since then got over the feeling that she is still very tired. Perhaps I am only dreaming, and others may like her issues of the past three years as well as the gorgeous ones of the early years.
- 1168 Just a-Wearyin' for You, and I Love You Truly. Sung by Dusolina Giannini. What I have already said of Werrenrath's record above applies to this one. It seems pitiful that an artist of Giannini's promise should sing these sob-ballads.
- 6583 Gunga Din, and Boots. Reinald Werrenrath sings settings of two of Kipling's ballads. These things are popular, but what a difference from The Prisoner's Song. Werrenrath is an ideal singer of songs of this type. He has the rather heroic voice, splendid diction, and skill in adapting the quality of his voice to the changes that the song portrays. The recording here is very good.
- 20107 Georgianna, sung by Correll and Gosden, and Here I am, sung by Gene Austin. I can't say much good of either side.
- 20067 Cowboy Love Song, and Following the Cow Trail. Carl T. Sprague, with guitar accompaniment.
- 20077 Let the End of the World Come Tomorrow sung by Helen Clark, and Lewis James; and Sleepy Head, sung by Lewis James and Franklyn Baur.
- 20084 Tamiami Trail, and But I do--You Know I do. Sung by Gene Austin. Frank Banta at the piano has some neat rhythmic tricks.
- 20072 Sweet Rosie O'Grady, and Will You Love Me in December as You do in May. (Shannon quartet)
- 20088 I Found a Round-a-Bout Way to Heaven, and That's Why I Love You. Sung by Correll and Gosden. The first song is better than the usual run, is musically arranged and well sung.
- 20051 Why Do I Always Remember, and Lay My Head Beneath a Rose. Maurice J. Gunsky accompanied by violin, 'cello and piano. This is the sort of drivel that makes one feel ill. Let us hope that the Phonograph Monthly Review can do something to make people want better things.
- 20082 Valencia, and The Blue Room. Sung by the Revelers. After what I have said of the previous record, it is refreshing to turn to the Revelers. They represent the peak in quartet singing of popular songs. No less an authority than Willem Mengelberg, conductor of the New York Philharmonic Orchestra, is said, upon having heard this record, to have remarked that it was such perfection of ensemble that he hoped to, but could not yet, get from his famous orchestra. George Gershwin, the well-known jazz composer, also writes very highly of this group in an interesting article in the July number of "Singing."
- 20068 Nobody Knows de Trouble I've Seen, and Swing Low Sweet Chariot. Sung by Paul Robeson. In these two Negro spirituals, arranged by Lawrence Brown, the accompanist, there is evidenced a gorgeous bass voice. I liked Robeson's singing better on this record than when I heard him in concert some time ago.
- 20057 At Peace with the World, sung by Lewis James and Franklyn Baur; and Sally's Not the Same Old Sally, sung by Peerless Quartet.
- 20058 Nellie Dare and Charley Brooks, and Kitty Wells. Cowboy songs by Vernon Dalhart.
- Columbia 7108-M The Bandolero, and the Yeoman's Wedding Song. Sung by Louis Graveure, baritone, with orchestral accompaniment. This is a very fine record. Graveure sings in gorgeous voice throughout, but especially in his high tones one hears the richness that is ordinarily associated only with tenors. This singer has great power, and, more important, he does not sacrifice quality for power. Both songs on the record are intrinsically interesting, if not profound.
- 7110-M Voyons, Manon, plus de chimeres (from Massenet's "Manon"), and Il Bacio (by Arditi). No ornate soprano's repertoire is complete without Arditi's waltz-song, but it does not move me. On the other hand, the aria from "Manon" is done with much feeling. And strangely enough, this aria seems more suited to her quality of voice than the showy piece for technical display.

- 651-D Ili-Diddle-Diddle, and Happy-Go-Lucky Days (from "Topsy and Eva"). Good burlesque, well put across by Ethel and Dorothea Ponce.
- 626-D I'd Climb the Highest Mountain if I knew I'd find You; and Say it Again. Done by Art Gillham, the whispering pianist. I do not like whispering pianists.
- 633-D But I do—You Know I Do, and Lonesome and Sorry. Sung by Ruth Etting.
- 614-D It's too Late to be Sorry Now, and In Your Green Hat. (Art Gillham). I repeat: I do not like whispering pianists. The second number is particularly suited to Gillham's style, and he does it well.
- 611-D Almost Persuaded, and Softly and Tenderly, Anthony and Harrison, accompanied by violin, 'cello, and organ. Beware of this suspicious combination of instruments! This particular record tempts me to profanity.
- 630-D Let's Grow Old Together, and The Prisoner's Sweetheart. Sung by Franklyn Baur (joined by Helen Clark in the first). The record sent me for review had both sides labelled with the first title.
- 625-D Honey Mine, and Georgianna. By the Singing Sophomores. A record that almost over-balances the things I have had to say about some of the other Columbia records. This quartet is a splendid organization, and I am almost tempted to give them the palm over the Revelers. At least they run a very close second.
- 655-D Hokum-Smokum, and Oo-long's in Wrong In Hong-Kong Now. (The Record Boys) The Title word hokum is well chosen.
- 657-D It Don't Do Nothing But Rain, and He Ain't Done Right by Nell. The Whispering pianist again.
- 640-D Good Night and Good Morning, sung by Homer A. Rodeheaver; and O, the Bitter Shame and Sorrow, sung by Rodeheaver and Doris Doe.
- 618-D Cossack Love Song, and Song of the Flame. Sung by Tessa Kosta and the Russian Art Choir. This record is another oasis in a summer's output musically very dry. I say this even though I can imagine better recording, and a little surer intonation by Miss Kosta. But the music is charming, and the orchestration colorful. Miss Kosta has, withal, a nice voice. The choir sings well, but not so well as in a record issued some time ago, (Col. 581-D), where you may hear marvellous choral singing.
- 658-D Keep a' Inchin' Along, and Shout All over God's Heaven. Sung by Fisk University Singers. I liked this record much better on second hearing than at first. It is almost perfect singing of negro spirituals, and almost perfect recording in the second number. The first one is marred just a bit by one or two shrill spots. Yet this is one of the few records not to be missed.
- 642-D At Peace with the World, and Whispering Trees. Sung by Franklyn Baur.
- 664-D Oh Girls! What a Boy, and Learning How to Love. Sung by Edith Clifford, an entertainer with "personality". Her diction is excellent.
- 613-D I Found a Round-a-Bout Way to Heaven, and Spanish Shawl. Sung by Blossom Seeley. The two piano accompaniment is very good. A soft needle is advisable on the second side.
- 633-D Could I? I Certainly Could, and So is Your Old Lady. Very well rendered by Ruth Etting, another singer with "personality".
- 529-D Don't Let me Stand in Your way, and Bam Bam Bamy Shore. The Whispering Pianist. The height of inanity is reached in this record.
- Brunswick 10245 Do not Go, My Love; and To My Bride. Sung by Lauritz Melchior, with violin obligato by Fredric Fradkin. The first song is pleasingly sentimental and well written, as well as well sung for the most part. I like Melchior's voice, but he has to struggle with his high tones, and he often suggests that he is more of a baritone than a tenor. Fradkin's playing is better here than in his solo records listed below. The second side is not so good. It is by all means worth while having a record of Melchior's.
- 10246 I've Gwine back to Dixie, and Little Old Log Cabin in the Lane. Sung by Florence Easton with Male trio. An unsatisfactory record. The interpretations are mediocre and the singing and recording not good. The orchestral accompaniment lacks roundness.
- 10253 Elegie (Massenet) and Angel's Serenade (Braga). Sung by Elizabeth Rethberg, With a violin obligato on both sides by Max Rosen. It would take a super-genius to lend any interest in Massenet's hackneyed song. Even so, the fault must largely rest on the artist who chooses such things, or permits them to be foisted on her. As to the second side, that is really more a violin solo with voice obligato than the other way around. Mr. Rosen plays with a lovely tone, not very broad, but of unusual sweetness.
- 13154 How d'y do, Mis' Springtime, and Mah Lindy Lou. Sung by the Merrymakers. Just ordinary quartet singing in the first, and better in the second. The recording is good.
- 3215 Hard-to-Get Gertie, and Ya Gotta Know How to Love. Sung by Esther Walker.
- 3219 What! No Spinach, and Waffles. Sung by Ed Smalle.
- 3116 Standing in the Need of Prayer, and I Couldn't Hear Nobody Pray. Masket Shrine Quartet. This quartet apparently puts the "spirit" in spiritual. The second side goes off rather better than the first.
- 3222 When the Red, Red, Robin comes Bob, Bob, Bobbin' Along; and Here I Am. In which Al Jolson "does his stuff".
- 3127 Song of The Volga Boatmen, and Goin' Home (Dvorak-Fisher). Brunswick Concert Orchestra with Male Chorus. Neither the orchestra nor the chorus rises above respectable mediocrity.
- 3221 Valencia, and Tell me You Love me. Sung by Franklyn Baur.

CHORAL

- Victor 35776 Sylvia, and Autumn Sea. Sung by the Associated Glee Clubs of America. Fair singing, as choruses go. Was a twelve-inch record needed for recording these two songs? It seems they might have been crowded on to a ten-inch one.

- Brunswick 3225 Kyrie; and, Sanctus and Benedictus (from Mass of the Angles, attributed to St. Dunstan). Sung by a chorus of 30,000 children's voices at the Eucharistic Congress in Chicago. This record constitutes an epoch in recording, first because of the number of voices recorded, and second because of conditions of recording—an open stadium, with no possibility for correction and repetition.

INSTRUMENTAL

VIOLIN

Brunswick 3193 From the Canebrake, and To a Wild Rose. Played by Fredric Fradkin. The first side is a show-piece, the second is the familiar number from MacDowell's "Woodland Sketches". The playing is fair.

3119 Minuet in G (Beethoven), and Mighty Lak a Rose. Another Fradkin record, not so worthy as the first.

Victor 1160 At Evening (Friml-Kramer), and Letter of Love (Cui-Elman). Played by Mischa Elman. The second side is more pretentious musically than the first, though neither reaches great heights. Elman's playing is, of course, good.

1158 Frasquita Serenade (Lehar-Kreisler), and Kreisler Serenade (Lehar). Played by Fritz Kreisler. Two more musical sweetmeats played by a master violinist. The playing itself is of Kreisler's best, with perfectly lovely tone. Carl Lamson does his usual finished job at the piano.

1170 Album-Leaf (Rachmaninoff-Kreisler), and Humoresque (Tchaikowsky-Kreisler). Striking contrast between the lovely melody of Rachmaninoff, and the curious figuration of the Tchaikowsky piece. In the latter, by the way, Kreisler is at his best technically, taking a series of harmonics at the end with admirable clearness.

Columbia 9028-M Meditation (from "Thais") and Humoresque (Dvorak). I can still listen to the Meditation without committing a major crime, but as for the Humoresque, that is asking too much. I cannot, therefore, report whether Seidl plays the latter piece well, poorly, or indifferently, even though I played it through twice. But he probably does it well, judging from the fine manner in which he played the Meditation.

VIOLONCELLO

Columbia 7107-M The Swan (Saint-Saens), and the Londonderry Air. Played by Felix Salmond. The Swan is one of the very few pieces in musical literature which cannot be played to death. The reason for this lies in its simplicity, utter transparency. Mr. Salmond plays both this piece and the Londonderry Air with beautiful, never harsh, tone, with perfect phrasing. The recording is notably good.

PIANO

Brunswick 3137 Canadian Capers, and The World is Waiting for the Sunrise. Played by Harry Snodgrass.

3202 Talking to the Moon, and Tenderly. Played by Lee Sims. The apotheosis of gush, with just two bits of very snappy piano playing.

Victor 1161 Hopak (Moussorgsky-Rachmaninoff), and Wandering (Schubert Liszt). Played by Rachmaninoff. Both pieces are very well done in the great Russian's own style. But I cannot understand why half of each side of the record should be allowed to go to waste.

1155 Hungarian Rhapsody No. 4, and Staccato-Caprice. Played by Yolanda Mero. This record illustrates very well what has been called Mme. Mero's virility. She is a woman pianist who plays as a man does—rare phenomenon.

20085 Sympathy Waltz; and When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along.

Columbia 7109-M Etude in C minor (Chopin, Op. 25, No. 12), Waltz in A Flat Major (Brahms), on one side; on the other, Prelude in A Flat Major (Chopin). One of the outstanding records of the summer. Mr. Grainger's recordings are always a treat. In this instance he gives a lovely interpretation of the exquisite Prelude. And after a fiery performance on the other side, of the turbulent Etude, there is what almost amounts to a jolt into the serene Brahms Waltz.

ORGAN

Victor 20075 At Peace with the World; and Valencia. Jesse Crawford on the Wurlitzer. I should like to be convinced that there are actually people who enjoy such stuff as this, since that is the only possible justification that the phonograph companies can have for issuing such records. It is things like these that would make an outsider think the taste of the Americans in music is like their taste in the "movies".

20036 Lohengrin Wedding March, and the Wedding March of Mendelssohn. Played by Mark Andrews. This record is at least leagues ahead of the other organ record of the season.

—M. S.

DANCE RECORDS

By the Jazz Editor

The following records have been played on a Victor old-style horn machine, with Victor No. 2 reproducer.

FOX TROTS

Okeh 40635 O! Davidson-Vocal Chorus. Good voices
Yea Alabama-Vocal Chorus. Good voices
(The Jazz Pilots)

40641 Im' Walking Around in Circles
Well played, good rhythm
Black Botton Good
(Okeh Syncopaters)

40632 You Need Someone to Love Fair
Roses Remind Me of You... Good melody
(The Melody Sheiks)

40644 Tonight's My Night With Baby
Melody and time good
(Jack Glassner and His Colonial Inn Orchestra)

Ya Gotta Know How to Love
Jazz and time good
(The Goofie Five)

40643 I'm Lonely Without You Snappily played
My Toreador Quite tuneful
(Mike Markel's Orchestra)

16210 Valencia
Quite a good record of a popular tune
Mujer... Good xylophone solo introduced
(Vincente Rizzo Y Su Orquesta del Hotel Sylvania)

40642 I'd Climb the Highest Mountain
Rhythm and melody good
Just a Little Dance Fair
(Okeh Syncopaters)

40640 When the Red, Red, Robin Comes Bob,
Bob Bobbin' Along
Breezin' Along With the Breeze
Both pleasing dance numbers
(The Arkansaw Travelers)

16209 Valencia Excellent dance number
Mi Castillo en Espana
Good castanet effects
(Vincente Rizzo Y Su Orquesta del Hotel Sylvania)

40637 Hi Ho the Merrio Vocal Chorus
(The Jazz Pilots)

If I Had You and You Had Me
(Phil Baxter's Orchestra)

8343 Don't Forget to Mess Around
Vocal Chorus
Im' Gonna Gitcha Vocal Chorus
(Louis Armstrong and His Hot Five)

- 8333 Laughing Blues.....Vocal Chorus
Chauffeur' Shuffle
(Powell's Jazz Monarchs)
- Brunswick 3218 Hello, Aloha! How Are You
Vocal Chorus. Good
Hi-Ho! The Merrio
Vocal Chorus. Very Loud. Fair
(Markel's Orchestra)
- 3220 My Little Nest.....Fair
Roses Remind Me of You
Rhythm and melody good
(Ernie Golden and His Hotel McAlpin
Orchestra)
- 3233 Every Little Thing You Do.Vocal Chorus
Florida, The Moon and You.Vocal Chorus
(Carl Fenton's Orchestra)
- 3227 Lay My Head Beneath a Rose
Vocal Duet, Voices and melody good
(Colonial Club Orchestra)
- 3217 RosesThin tone
I Found a Round-a-bout Way to Heaven
Vocal Chorus. Loud, good volume
(Carl Fenton's Orchestra)
- 3212 School Day Sweethearts
Vocal Chorus. Very pleasing, lovely
bass tones.
Give me Today
Vocal Chorus. Tuneful, except vocal part
(Colonial Club Orchestra)
- 3213 Doodle Dee Doo Dee Doodoo
Vocal Chorus. Not interesting
When the Red, Red, Robin Comes Bob.
Bob, Bobbin' Along.....Vocal Chorus
Catchy and very good
(Ben Selvin and His Orchestra)
- 3224 Deep Henderson....Loud but no rhythm
Hobo's PrayerFair
(Charley Straight and His Orchestra)
- 3171 No Trouble But You.....Vocal Chorus
AfraidVocal Chorus
Why does jazz monopolize these extra-
ordinary noises?
(Ben Bernie and His Hotel Roosevelt
Orchestra)
- 3201 I Love Her.....Vocal Chorus
Only You and Lonely Me..Vocal Chorus
More of the jazz extraordinary.
(Ben Burnie and His Hotel Roosevelt
Orchestra)
- 3203 Her Beaus Are Only Rainbows
Vocal Chorus
That's Why I Love You....Vocal Chorus
Good recording but not very tuneful.
(Ben Bernie and His Hotel Roosevelt
Orchestra)
- 3210 As Long As I Have You
Vocal Chorus. Very melodious, excel-
lent chorus.
Dream of Love and You
Vocal Chorus Fair
(Colonial Club Orchestra)
- 3216 I'm Just Wild About Animal Crackers
Vocal chorus. Good rhythm
The Pump Song
Vocal chorus. Best recording of this
number.
(Six Jumping Jacks)
- Columbia 600-D No.....Vocal Chorus
I've Found a New Baby
(Ted Lewis and His Band)
- 620-D Drifting and Dreaming
The Monkey Doodle Doo
(Ted Lewis and His Band)
- 665-D Here Comes Emaline
Deep Henderson
(The Buffalodians)
- 646-D Reaching for the Moon....Vocal Chorus
Hello, Aloha! How Are You?
Vocal Chorus. Good
(The Radiolites)
- 647-D Gypsyland.....Vocal Chorus. Fair
(Ipana Troubadors)
- Give Me Today.....Vocal Chorus
(California Ramblers)
- 627-D Show That Fellow the Door
Vocal chorus.
Static Strut
(Paul Specht and His Orchestra)
- 656-D So Is Your Old Lady.....Vocal Chorus
You've Got Those "Wanna Go Back
Again" BluesVocal chorus
(Warner's 7 Aces)
- 735-D What Good is "Good Morning?"
Vocal Chorus. Very good
Nothing Else to Do
(The Knickerbockers)
- 609-D Good Night (I'll See You in the
Morning)
Vocal refrain. Good volume, good
voices.
Only You and Lonely Me
Melody and time good
(Ipana Troubadors)
- 636-D Station Calls
My Josephine
(Celestin's Original Tuxedo Jazz Orchestra)
- 617-D Black Horse Stomp
BirdiePleasing melody
(Market and His Orchestra)
- 654-D The Stampede
Jackass Blues
(Fletcher Henderson and His Orchestra)
- 623-D Tamiami TrailWell played
(Leo Reisman and His Orchestra)
See Waltzes
- 662-D Roses Remind Me of You
Good volume and time, and excellent
choral voices.
When the Red, Red Robin Comes Bob,
Bob, Bobbin' Along
Good companion for reverse side
(Ipana Troubadors)
- 605-D Breakin' the Leg
(Warner's 7 Aces)
The Owl's HootNew Orleans Owls
(Hotel Roosevelt, New Orleans)
- 619-D Honey Bunch.....Vocal chorus
Let's Grow Old Together...Vocal Chorus
(Paul Specht and His Orchestra)
- 669-D I'm Just Wild About Animal Crackers
Ya Gotta Know How to Love
(California Ramblers)
- 643-D Blue Bonnet You Make Me Feel Blue
At Peace with the World
Vocal chorus, melody and voice good
(Ipana Troubadors)
- 624-D What a Man
The Hobo's Prayer
(Art Kahn and His Orchestra)
- 632-D I Found a Round-a-Bout Way to Heaven
Vocal Chorus
For Heaven's Sake
(Ipana Troubadors)
- 604-D Love Bound
I'm Blue as the Blue Grass of Kentucky
(Harry Reiser's Syncopators)
- 667-D Where'd You Get Those Eyes?
Vocal Chorus
That's Why I Love You
(Ted Lewis and His Band)
- 660-D The Blue Room
Katinka.....Vocal chorus
(Fred Rich and His Hotel Astor Orchestra)
- 628-D Here Comes Melinda
Could I? I Certainly Could..Vocal chorus
(The Little Ramblers)
- 602-D Blinky Moon Bay.....Vocal chorus
Whose Who Are You?.....Vocal chorus
(Paul Ash and His Orchestra)
- 634-D HorsesVocal chorus
Spring Is HereGood volume
(The Georgians)
- 638-D The Girl Friend
No Foolin'.....Vocal chorus
(California Ramblers)

- Columbia 653-D I May Be Dancing With Somebody Else
Bye Bye Blackbird
(Leo Reisman and His Orchestra)
- 649-D Ting-a-Ling
In the Middle of the Night
(Francis Craig and His Orchestra)
- 610-D Under the Ukulele Tree
I'd Climb the Highest Mountain
Both good dance time
(California Ramblers)
- No More Worryin'
I'd Rather Be the Girl in Your Arms
Both very quiet and appealing melody
with fine rhythm.
(Ross Gorman and His Orchestra)
- 631-D Cherie, I Love You, Artistic orchestration
Valencia
Popular number, played with fine
rhythm for dancing.
(Ross Gorman and His Orchestra)
- 650-D Hi-Ho the Merrio
Not equalled by any other recording of
this piece.
Tonight's My Night with Baby
Loud, tuneful and good
(The Knickerbockers)
- 637-D Lonesome and Sorry
Somebody's Lonely
Fair examples of the Eskimos' excellent
recordings.
(Clicquot Club Eskimos)
-
- Edison 51745 Chick, Chick, Chick, Chick, Chicken
Vocal refrain. Ugly instrumental ef-
fects, but may be enjoyed by some.
Show That Fellow the Door
Vocal refrain. Good humorous refrain
(Earl Oliver's Jazz Babies)
- 51751 I'm Lonely Without You
The Blue RoomFair
(Mike Speciale and His Orchestra)
- 51747 My Kentucky Kinsfolks
No Foolin'
Both good numbers, in the second the
banjo is prominent.
(The Florida Four)
- 51760 My Darling
Vocal chorus. Instrumental part good
(Jack Stillman's Orchestra)
- Hi-Ho! the Merrio
Vocal chorus. Fair, featuring banjo
in accompaniment.
(Earl Oliver's Jazz Babies)
- 51753 As Long as I Have You
Vocal refrain. Wonderful time, good
voice in chorus.
Louise You Tease
Very good melody with delightful xylo-
phone solo.
(Green Bros. Novelty Band)
- 51750 What Good is "Good Morning?"
Reaching for the Moon
These two are not so melodious, but
played in a style dancers can enjoy.
(B. A. Rolfe and His Palais D'Or
Orchestra)
- 51754 Just a Little Dance
Delightful and well played
Raquel Meller
Best recording of this number
- 51782 Only You and Lonely Me
Tuneful, good dance time
I Won't Go Home Tonight
Funny. Both worth having
(B. A. Rolfe and His Palais D'Or
Orchestra)
- 51764 Kitty's Kisses
Her Beaus Are Only Rainbows
Two good dances, the first with vocal
chorus, the second with xylophone
solos
(Markel's Orchestra)
- 51768 Valentine
Those who dance or enjoy good orches-
tration should have this
I Wonder What's Become of Joe?
(Golden Gate Orchestra)
- 51757 Talking to the Moon
Bye Bye Blackbird
Good dance numbers, castanet effects
(B. A. Rolfe and His Palais D'Or
Orchestra)
- 51746 Static Strutt
Could I? I Certainly Could
Vocal refrain
(Golden Gate Orchestra)
- 51762 Lulu Lou.....Vocal refrain
(Earl Oliver's Jazz Babies)
- Hard to Get Gertie
(Golden Gate Orchestra)
Both sides are fair, depending chiefly
on jazz playing, not the tunes
- 51772 Sally's not the Same Old Sally
Good tune brilliantly played
(Tennessee Happy Boys)
- Roses Remind Me of You
Very good melody with vocal refrain
(B. A. Rolfe and His Palais D'Or
Orchestra)
- 51784 Here I Am
Not wonderful tunes, but played in a
way one can't resist
(Tennessee Happy Boys)
- 51771 Trumpet Blues
Hot As a Summer's Day
Both good blues, well played
(Arthur Schutt and David Gruppe)
- Trumpet solo by Donald Lindley
- 51776 She's a Corn Fed Indiana Girl
Let's Take a Ferryboat
Both good dance rhythm but not very
tuneful
(Earl Carrol's Jazz Babies)
- 51778 Camille
Deep full tones, delightful cornet solo
and lovely bass tones
In a Little Garden
No melody and poor time
(Duke Wellman and His Orchestra)
- 51775 Tampekoe.....Poor tune but good time
Deep Henderson....Not worth recording
(Charley Skeeter's Orchestra)
- 51773 Tell Me You Love Me
Excellent time and melody
I'd Give a Lot of Love
Good dance and fine vocal refrain.
(Mike Speciale and His Orchestra)
- 51761 Give Me Today
Good dance number, played right.
Blue Bonnet You Make Me Feel Blue
Good companion number with vocal re-
frain.
(B. A. Rolfe and His Palais D'Or
Orchestra)
-
- Victor 20063 What Good Is "Good Morning?"
Vocal refrain. Good but not one of his
best.
Hi-Ho! the Merrio
Vocal refrain. Fair
(Irving Aaronson and His Commanders)
- 20083 The Pump Song
Vocal refrain. Fair.
(Irving Aaronson and His Commanders)
- Any Ice Today, Lady?
Vocal chorus. Quite good.
(Waring's Pennsylvanians)

- Victor 20071 Mountain GreeneryFair
Cross Your Heart..Vocal refrain, fair.
(Roger Wolfe Kahn and His Orchestra)
- 20066 ValentineVocal refrain
(International Novelty Orchestra)
Raquel Meller Medley
Six minutes of real music.
(Roger Wolfe Kahn and His Orchestra)
- 20078 Tonight's My Night With Baby
Vocal refrain, loud, good for dancing.
In a Little Garden
Same remarks as for first side.
(Waring's Pennsylvanians)
- 20089 Bye-Bye BlackbirdVocal refrain.
What's the Use of Talking
(George Olsen and His Music)
- 20081 Deep Henderson ..Real example of jazz.
(Coon Sanders Original Nighthawk
Orchestra)
Ace in the Hole
(Al Katz and His Kittens)
- 20076 As Long As I Have You ..Vocal refrain
(Johnny Hamp's Kentucky Serenaders)
Looking at the World Thru Rose Colored
GlassesVocal refrain
Both are rather good music, but spoiled
by the vocal parts.
(Waring's Pennsylvanians)
- 20106 You Need Someone to Love
Vocal trio. Good dance number.
(George Olsen and His Music)
Adorable
Vocal duet. Good dance number.
(Roger Wolfe Kahn and His Orchestra)
- 20100 KatinkaVocal refrain by trio. Good.
(George Olsen and His Music)
- Hard to Get GertieVocal refrain
(Irving Aaronson and His Commanders)
- 20060 Hello, Aloha! How Are You?
Vocal refrain.
Let's Make Up.....Vocal duet in refrain
(George Olsen and His Music)
- 20047 HoneybunchVocal trio
I Found a Round-a-Bout Way to Heaven
(Johnny Hamp's Kentucky Serenaders)
- 20039 Static Strut
Tampeekoe
(The Original Memphis Five)
- 20029 The Girl Friend....Refrain by vocal trio
(George Olsen and His Music)
Could I? I Certainly Could
(Sid Sydney's Orchestra)
- 20089 Somebody's Lonely
Vocal refrain. Excellent time, har-
mony, and voice.
(Roger Wolfe Kahn and His Orchestra)
Ya Gotta Know How to Love
Vocal trio. Fair.
(Irving Aaronson and His Commanders)
- 20015 Sittin' Around
(Coon Sander's Original Nighthawk
Orchestra)
Nothing Else to Do but Sit Around and
Think About You.....Vocal refrain
(Russo and Fioritos' Oriole Orchestra)
- 20045 I'd Climb the Highest Mountain if I Knew
I'd Find youGood recording
See waltzes.
(Roger Wolfe Kahn and His Orchestra)
- 20074 BurgundyVocal refrain
Excellent in every way, excellent
singing.
See waltzes.
(The B. F. Goodrich Silvertown Cord
Orchestra)
- 20099 Roses Remind Me of You
Vocal refrain. Good.
(Johnny Hamp's Kentucky Serenaders)
Just a Little Dance...Vocal refrain good
(George Olsen and His Music)
- 20101 Lucky DayVocal refrain. Very good
(George Olsen and His Music)
Black BottomFair
(Johnny Hamp's Kentucky Serenaders)
- 20094 I'm Just Wild About Animal Crackers
Vocal refrain. Well played.
WafflesVocal refrain. Fair.
(Irving Aaronson and His Commanders)
- 19944 TripletsXylophone solo
Rainbow Ripples..Both clear natural tone
(George Hamilton Green)
- 20046 I'm in Love with You, That's Why
Good.
(Paul Whiteman and His Orchestra)
Sweet Southern BreezeFair
(Russo and Fiorito's Oriole Orchestra)
- 20033 Love Bound
(Ted Weems and His Orchestra)
Roses
(Jean Goldkette and His Orchestra)
- 20105 That's Why I Love You
Vocal chorus. No good.
(Johnny Hamp's Kentucky Serenaders)
Baby FaceVocal refrain. Worse
(Jan Garber and His Orchestra)
- 20034 Spring Is HereVocal refrain. Good
He Ain't Done Right by Nell
(Irving Aaronson and His Commanders)
- 20031 "Gimme" a Little Kiss, Will "Ya", Huh?
Vocal chorus. Loud.
Lonesome and Sorry
Vocal refrain. Good melody.
(Jean Goldkette and His Orchestra)
- 20115 Hello BabyVocal refrain
Only You and Lonely Me
(Philip Spitalny and His Orchestra)
- 20092 Bell Hoppin' Blues
Good for dancing, featuring piano
effects.
St. Louis Blues..One of the better blues
(Paul Whiteman and His Orchestra)
- 20108 Jackass Blues
Up and at 'Em
(Philip Spitalny and His Orchestra)
- 20114 Dorothy
Vocal refrain. Good number, well
played, but rather spoilt by vocal
refrain.
There's a Blue Ridge in My Heart, Vir-
ginia..Excellent time, good orchestration
(Jan Garber and His Orchestra)
- 20112 Hi-Diddle-Diddle
Vocal trio. Out of the ordinary a rec-
ord everyone should buy.
Where'd You Get Those Eyes?
Excellent orchestration and time, very
loud, delightful vocal refrain.
(George Olsen and His Music)
- 20119 I Can't Get Over a Girl Like You
Vocal refrain. Time good, but no
melody.
TenderlyVocal trio. Poor
(Johnny Hamp's Kentucky Serenaders)

WALTZES

- Edison 51756 In the Middle of the Night
At Peace with the World
Vocal refrain. Both very tuneful, good rhythm, the second with well sung refrain
(Jack Stillman's Orchestra)
- 51759 Kawaiian Waltz
Will be enjoyed by all who like Hawaiian music.
Ford (Hawaiians)
Hello, Aloha! How Are You?
One of the best we have heard
(The Aristocrats)
- Victor 20045 At Peace with the World
Vocal refrain. Should be in every record collection
(Roger Wolfe Kahn and His Orchestra)
See Fox Trots
- 20074 Cherie, I Love You
Vocal refrain. Fine waltz rhythm, and good voice in the refrain
(Waring's Pennsylvanians)
See Fox Trots
-
- Columbia 623-D Venetian Isles Fair
(Leo Reisman and His Orchestra)
See Fox Trots
- 616-D I Wish I Had My Old Gal Back Again
Vocal Chorus, properly played, very good
Waltzing the Blues Away Fair
(The Cavaliers)

TANGO

- Okeh 40633 The Fool
Excellent time and castanets effects throughout
Julian Fair
(Justiniano's Typical Argentine Orchestra)

REEL

- Edison 51720 Grey Eagle
Kentucky Waggoners
Two good reels, correctly played
(Allen Sisson)

OLD TIME DANCES

- Victor 20102 Old Dan Tucker Country dance. Novelties
Hiram's Valley, Quadrille
Good old time dance numbers, both sides
(Judge Sturdy's Orchestra)

OTHER RECORDS

VOCAL

- Edison 51748 Golden Days
Feelingly and nicely sung.
(Charles Hart)
If I Knew I'd Find You I'd Climb the Highest Mountain... Best we have heard
(Charles Harrison)
- 51765 I Wish You Were Jealous of Me
Nicely sung with catchy jazz chorus.
(Arthur Hall and John Ryan)
Truly I Do
Appealing, sentimental, introducing "Love's Old Sweet Song".
(Arthur Hall and John Ryan)
- Edison 51769 Oh Boy! How It Was Raining..... Good
Blue Bonnet, You Make Me Feel Blue Fair
(Frank Braidwood)
- 51770 When the Red, Red, Robbin Comes Bob, Bob, Bobbin' Along Fair
It's Too Late to Be Sorry Now Good
(Frank Braidwood)
- 51739 Don't Call Them in the Morning
Lively, catchy whistling chorus.
(Arthur Hall and John Ryan)
In the Middle of the Night
Good, sentimental
(Male Duet—the Radio Franks)
- 51767 Talking to the Moon
(The Frolickers)
Hi Diddle-Diddle
Sung nicely, good articulation.
(Bill Jones and Ernest Hare)
- 51743 Could I? I Certainly Could..... Fair
Let's Talk About My Sweetie... Not good
(Frank Braidwood)
- 51755 The Lunatic's Lullaby
Certainly well named, but the harmony is excellent.
The Pump Song Very good
(Bill Jones and Ernest Hare)
- 51749 The Jealous Lover of Lone Green Valley
The Drunkard's Lone Child
Both are good for this type of song.
(Vernon Dalhart and Co.)
- 51758 Honey Bunch
Bye Bye Blackbird
Both good popular numbers, and would be enjoyed by those who like male voices
(National Male Quartet)
- 51740 Ting-a-Ling
Pleasing melody, nicely sung, introducing bell solo.
I Had You, I Lost You, I Found You only to Lose You Again..... Good
(James Doherty)
- 51766 No More Worryin'
Somebody's Lonely.... Neither is musical
(Frank Braidwood)
- 51774 There's a Blue Ridge in My Heart, Virginia..... Introduces Southern melody
I'm Leaving You
Good, sentimental, well sung, delightful orchestration.
(John Myers and Henry Fairbanks)
- 51780 I Haven't Mentioned Mammy
(Arthur Hall and John Ryan)
I Wonder What's Become of Joe
(The Frolickers)
Both good, a record everyone should like.
- 51744 The Strolling Yodler
Zither, violin, and guitar accompaniment. Good example of yodling.
(Frank Kamplain)
Yodelin' Bill
(Al Bernard and Frank Kamplain)
- 51741 Spring Is Here
It Don't Do Nothing but Rain
Both catchy tunes and sung in the style characteristic of these artists.
(Billy Jones and Ernest Hare)
- 51783 Valencia Cleverly sung
Ya Gotto Know How to Love
Good voices, perfect harmony.
(National Male Quartet)
- 80870 I Love You Truly
Beautiful song, beautifully sung, deep tone accompaniment.
(Elizabeth Spencer)
Do You Remember
Beautiful selection, feelingly sung, delightful harmony
(Helen Clarke and Harvey Hindermeier)

- Okeh 8336 What's the Matter Now?
Good and well sung.
I Want Every Bit of It
The same comment.
- 8337 Bologny Good comic
Everybody But Me..... Fair
(George McClennon)
- 40634 Hello, Aloha! How Are You?
Ukulele novelty.
Tonight's My Night with Baby
Ukulele novelty.
(Johnny Marvin)
-
- Victor 20070 I Wish I Had My Old Gal Back Again
Good piece, effectively sung.
(Henry Burr, Tenor)
Am I Wasting My Time on You?
Fine voice
(Elliott Shaw, Baritone)
- 20065 Any Ice Today, Lady
Whadda You Say We Get Together
Good record for those who like comics.
(Duet with Orchestra—Aileen Stanley and
Billy Murray)
- 20030 Thanks for the Buggy Ride
Good style and voice.
(Frank Crummit)
My Bundle of Love
(Gene Austin)
- 20064 Talking to the Moon
Male voices, piano accompaniment.
No Foolin' Good harmony
(The Revelers)
- 20069 Tonight's My Night with Baby
When the Red, Red, Robin Comes Bob,
Bob, Bobbin' Along
Pleasingly sung, bird imitations
(Jack Smith, Whispering Baritone)
- 20087 Where They Never Say Good Bye
Beautiful selection, beautifully sung
Jesus, Rose of Sharon
Good companion piece.
(Homer Rodeheaver, with organ accompaniment)
- 20111 Lucky Day
The Birth of the Blues
(The Revelers, with piano accompaniment)
- 20109 The Old Fiddler's Song
All who enjoy sentimental songs should
have this record.
We Sat Beneath the Maple on the Hill
(Vernon Dalhart, violin and guitar accompaniment)
- 20103 Hand Me Down My Walking Cane
My Horses Ain't Hungry
Both are typical mountaineer songs
(Kelly Harrell with violin and guitar accompaniment)
-
- Victor 51733 O Sole Mio
Vibratone bells, beautiful and played
artistically.
The Bells of St. Mary's Good
(Signor Lou Chiha "Frisco" Leedy)
- 20110 At Dawning
Roses of Picardy
Two lovely pieces, well played
(Jesse Crawford on the pipe organ)
- 20080 Sailing, Sailing, Sweet and Low
Funiculi, Funicula, Santa Lucia
These pieces are played as they should
be. For group singing.
(Victor Concert Orchestra)
- 20086 Serenade Badine
In the Orient
Fine selections, excellently played.
(Saxophone solos by Rudy Wiedoeft with
piano accompaniment)
- 20104 Simple Aveu
Fine selection but playing lacks expression.
Serenade Fair
(Cello solo by Alfred Wallenstein with
piano accompaniment)
- 20020 Southern Melody Soft Shoe Dance
Mountain Blues. Harmonica and Guitar
(Jinny Smith)
- 20032 Sam 'Phoning His Sweetheart Liza
(Sam and Henry)
Very funny.
Sam and Henry at the Dentist
True to life.
(Sam and Henry)
- 20093 Sam's Speech at the Colored Lodge
Sam 'n' Henry at the Fortune Teller
Two more comics. Fair.
(Sam and Henry)
-
- Columbia 612-D Hawaii Blue Bird
Someone to Love
Exquisite bird imitations and orchestrations. Everyone should buy this record.
(Sybil Sanderson Fagan Ensemble)
- 601-D Lady of Waikiki... Good, fine expression
Always
Very good, but not particularly suited
to the instrument.
(Frank Ferrera on the steel guitar, novelty guitar accompaniment)
- 621-D Mrs. Schlagenhauer at the Radio... Good
Mrs. Schlagenhauer Fair
(Art Linick)
- F. B. F.
-
- BAND, ORCHESTRAL AND INSTRUMENTAL
- Edison 51777 The Gridiron Club March
Sesqui-Centennial Exposition March
Two excellent numbers for those who
like marches.
(Soldero's Band)

The Phonograph Monthly Review

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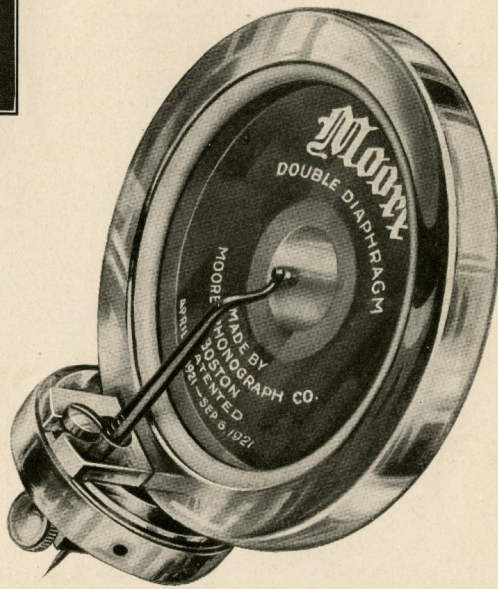
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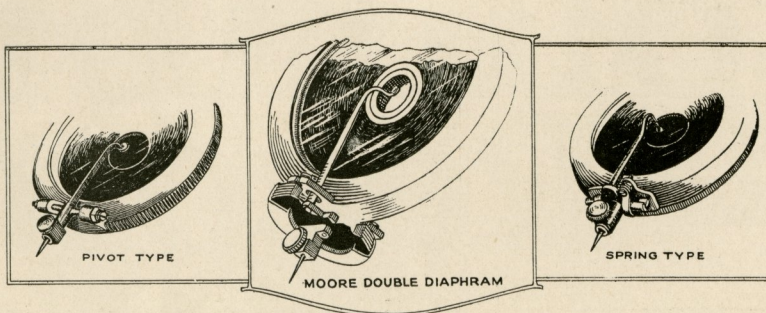
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